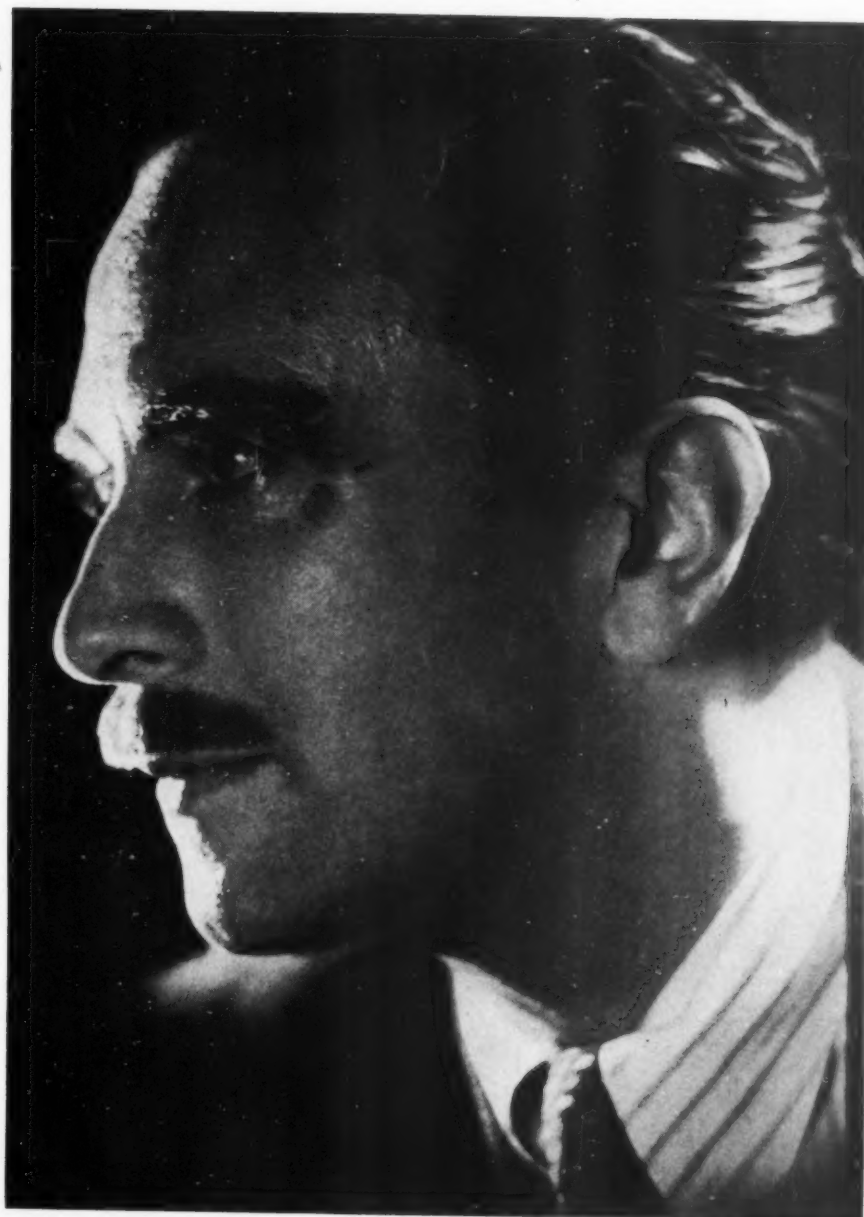


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March

MUSICAL AMERICA

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Annual MTNA Meeting Shows Wide Professional Interests

By CECIL SMITH

Cleveland

THE change in basic character and the solidification of purpose of the Music Teachers National Association over the past few years has never been so strikingly apparent as in its most recent annual meeting, held in Cleveland from Feb. 26 to March 2. When the association was formed 74 years ago, it was designed primarily to bring private studio teachers together for discussions of their professional problems, codification of their standards, and general good fellowship. With the enormous expansion of music education in this country in the last generation, teachers of practical music have banded together in smaller organizations dedicated to their special fields of interest. More and more, the consideration of purely pedagogical and craft problems has become the affair of the special-interest associations, while the large parent body, the Music Teachers National Association, has given its meetings over to larger and less highly professionalized topics in the areas of musical aesthetics, history, theory, and literature, of educational philosophy and psychology, and of the functions of music in society.

In addition to the National Association of Schools of Music—which, being a forum and legislative body for the clarification of issues of administration and accreditation, serves a highly technical function—eight professional groups scheduled their meetings to coincide with those of the MTNA. The National Association of Teachers of Singing and the American String Teachers Association spread their meetings through nearly the entire length of the convention. The others, all of which are named by Eleanor Wingate Todd in another column, completed their programs in one or two days. All the groups, however, shared in the annual banquet on the evening of Feb. 28, and their members attended many of the concerts and general sessions arranged by the MTNA.

Today the MTNA is guided in its policies primarily by the broad interests of the college and university teachers who dominate its membership. Its programs, remarkably devoid of both triviality and the pleading of special causes, are planned on the assumption that a vital concern for music and a desire to become better informed about it are the only motives—apart from comradeship and hunting for new positions—that bring together so large and diverse a group of music teachers as the MTNA and its various affiliates represents. This year the schedule as a whole—in both the discussions and the musical programs—maintained the highest level in the history of the organization. It is usual to describe such conventions as rich, stimulating, and rewarding; for once, such a description is a statement of fact rather than an observance of the amenities.

THE opening session, on Sunday afternoon, Feb. 26, immediately established the habit of getting right down to business that prevailed through all the remaining days. The session was scheduled to begin at 2:00. Since my train was late, I did not reach the Grand Ball Room of the

Statler Hotel until 2:15. To my astonishment, the president, Wilfred C. Bain, had already finished his remarks of welcome, and a musical program was under way. All the rest of the afternoon and evening, the members heard music; but they heard no speaking—not even an explanatory program note. Music was their business, and to music they devoted themselves.

My impression of Ross Lee Finney's Piano Quartet, which when I arrived was already being set forth by the Baldwin-Wallace Faculty Trio—George Poinar, violin; Esther Pierce, cello; and John Wolaver, piano; assisted by Allen Ohmes, viola—was unfortunately fragmentary, but I was attracted by the straightforward melodic flow of the Andante con moto and the rhythmic energy of the Finale, and also by the composer's disdain for tricks of instrumentation as a substitute for thematic substance. The quartet started the week's music off in healthy fashion by giving a place of honor to a well-wrought piece by an American composer. The rest of the afternoon was turned over to an eclectic array of American works. Beryl Rubinstein played three examples of piano music by Cleveland composers, all of them conservative in outlook and entirely professional in craftsmanship—Arthur Shepherd's Second Sonata; Mr. Rubinstein's own Twelve Definitions; and Herbert Elwell's Sonata in C sharp minor. The Oberlin Conservatory Sinfonietta, conducted by the school's new dean, David Robertson, rounded the afternoon off with Elie Siegmeister's American Holiday, Aaron Copland's Music for the Theatre, and Wallingford Riegger's Scherzo for Chamber Orchestra.

With scarcely a pause for the exchange of friendly greetings, the members girded themselves against the raw Lake Erie winds and made their way to Trinity Episcopal Cathedral, a few blocks down Euclid Avenue from the Statler, to hear a concert of organ and choral music by Arthur Kraft, organist, and the Kent State University A Cappella Choir, directed by Caro Carapetyan. The veteran organist played from manuscript the Jubilee Suite, by Camil Van Hulse, written in celebration of Mr. Kraft's fortieth anniversary, on Dec. 1, 1948, as organist of Trinity Cathedral, and inscribed by the composer, "to the man, the musician, the artist, and to forty years of labor in the service of lofty ideals."

IN THE evening, the music and drama departments of Western Reserve University, with F. Karl Grossman as conductor and Nadine Miles as stage director, repeated for the benefit of MTNA visitors an operatic double bill they had presented publicly three times in the previous week. The two operas were Pergolesi's *Il Maestro di Musica* (given in English as *The Music Master*) and Vaughan Williams' setting of J. M. Synge's *Riders to the Sea*. Although the operas were capably staged, it must be confessed that they did not provide an unduly diverting evening. The coloratura style of Pergolesi's music is beyond the reach of college stu-

(Continued on page 6)



Wide World Edward Johnson surrounded by members of the company who bid him an affectionate farewell on the occasion of a gala performance and opera pageant. Hugging the general manager is Polyna Stoska, while Licia Albanese awaits her turn

Gala Metropolitan Evening Honors Johnson Retirement

By QUAINANCE EATON

TO honor Edward Johnson, who retires on May 31 as general manager of the Metropolitan Opera, an audience equal in size and distinction to any in recent years gathered for a special bill on the evening of Feb. 28. They were rewarded by a performance in which Ljuba Welitch sang *Flora Tosca* for the first time here; and then, after the final curtain, waited with excited anticipation for the ceremonies that marked the relinquishment of the managerial reins by the man who has held them for the past fifteen years. The testimonial was under the patronage of Governor and Mrs. Thomas E. Dewey and Mayor and Mrs. William O'Dwyer. Prime Minister Louis B. St. Laurent of Canada, Mr. Johnson's native country, was also on hand to wish him well.

The climax of the evening was an opera pageant, in which singers of the past and present appeared in the costumes of twelve operas which have been among the 72 produced by Mr. Johnson in his tenure. These included three in which the hero of the evening had sung during his thirteen years as a leading tenor with the company—Faust, *Tosca*, and *Manon Lescaut*. At the finale, the entire company, except those whose commitments kept them out of town, gathered on the stage around the general manager to sing *Hail, Hail, the Gang's All Here*, and *He's a Jolly Good Fellow*. The audience joined in,

and gave Mr. Johnson a standing tribute. He replied to the many affectionate speeches with a short one of his own, in which he seemed very much moved.

The opera performance of the evening had caused its own excitement, with the popular Miss Welitch in a new role, and the substitution of Lawrence Tibbett as *Scarpia* for Paul Schoeffler, who had appeared the night before in place of Herbert Janssen as *Hans Sachs* in *Die Meistersinger*, and, in consequence, asked to be relieved of the role of *Scarpia*. Ferruccio Tagliavini was the *Mario*, Hugh Thompson the *Angelotti*, Melchiorre Luise the *Sacristan*, and Alesio de Paolis the *Spoletta*. Giuseppe Antonicelli conducted. An account of the performance will be found in the opera review columns in this issue.

AFTER a few moments for scene changes, Wilfred Pelletier entered the pit and signalled the orchestra to begin the Prologue to *Pagliacci*. Through the aperture of the curtain, John Brownlee's head emerged, and the baritone sang the appropriate greeting: "Si può, si può! Signore! Signori!" then exclaimed, "Oh, not *Pagliacci* tonight!" He stepped on the stage, in evening dress instead of clown's costume, and took over a microphone at the side, from which he introduced the participants in the pageant.

Down a long ramp bordered by a

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CHARPENTIER AT NINETY; LOUISE AT FIFTY

On Feb. 28, the 50th anniversary of its creation, Georges Charpentier's *Louise* was given a gala performance at the Paris Opéra. The composer, who is now ninety, conducted the final scene. In the picture are Julien Kriff, as Julien; Georgi Boué, as Louise; Charpentier; and Maurice Utrillo, who designed the sets

Edinburgh Lists Numerous Events For Third Festival

EDINBURGH—The third Edinburgh International Festival of Music and Drama, which will be held next summer between Aug. 20 and Sept. 9, will offer several concerts by orchestras from England and the continent; two productions by the Glyndebourne Opera Company; programs by three noted string quartets; presentations by Ballet Theatre, from the United States, by the Grand Ballet de Monte Carlo, by Rosario and Antonio, and by Mariemma and her group of Spanish dancers; and appearances by many vocal and instrumental recitalists.

The Glyndebourne company will stage Mozart's *The Marriage of Figaro* and the original version of Strauss' *Ariadne auf Naxos*. Ferenc Fricsay will conduct the former work, which will have new costumes and settings by Rolf Gerard. The cast will include Sena Jurinac, Elfriede Troetschel, Jean Watson, Murray Dickie, George London, Ian Wallace, and Dennis Wicks. For the Strauss production, Miles Malleon is adapting into English Molière's *Le Bourgeois Gentilhomme*. The operatic section, which becomes the last act of the play, will be sung in German, however, by Ilse Hollweg, Hilde Zadek, Murray Dickie, Ludwig Suthaus, and Alexander Young. Marie Rambert will direct the ballet; Oliver Messel will design the scenery and costumes; and Sir Thomas Beecham will conduct. Both the Mozart and Strauss operas will be staged by Carl Ebert.

Among the orchestras scheduled to appear are the La Scala Orchestra, from Milan, conducted by Victor de Sabata; the Orchestre National de la Radiodiffusion Française, conducted by Roger Désormière; the Radiosymfoniorkestret, from Copenhagen, conducted by Fritz Busch; the Royal Philharmonic, conducted by Sir Thomas Beecham; the Hallé Orchestra, conducted by Sir John Barbirolli; and the BBC Scottish Orchestra. Guido Cantelli has been listed as a guest conductor.

Ballet Theatre will present a triple bill of George Balanchine's *Theme and Variations*, Agnes de Mille's *Fall River Legend*, and Jerome Robbins' *Fancy Free* for eight performances during the first week of the festival. The Grand Ballet de Monte Carlo will offer *Swan Lake*, *Le Beau Danube*, *Giselle*, *Petrouchka*, and a new ballet yet to be announced. The com-

pany will include Rosella Hightower, Marjorie Tallchief, Anna Ricarda, André Eglevsky, George Skibine, and Ethery Pagava.

The Loewenguth, Budapest, and Griller string quartets will play chamber-music programs, and the present list of soloists includes Robert Casadesu, Marguerite Long, Marcel Dupré, Pierre Fournier, Kathleen Ferrier, and Nathan Milstein.

An exhibition of Rembrandt's paintings, gathered from England and other countries, will be a part of the festival program.

Music Center At Tanglewood Announces Plans

BOSTON. — The Boston Symphony has announced plans for the eighth session of the Berkshire Music Center, its summer school at Tanglewood, near Lenox, Mass. It will open on July 3 and continue through Aug. 13. Serge Koussevitzky continues as its director.

Jacques Ibert, French composer, will come to America for the first time to teach composition together with Aaron Copland and their assistant, Irving Fine. Jan Popper, a member of the opera department at the University of California in Los Angeles, will be acting head of the opera department during Boris Goldovsky's leave of absence. Hugh Ross, assisted by Edward Barrat, will be in charge of the school and festival chorus. In the chamber music section Ruth Possett and Simeon Bellison will be associated as instructors for the first time with Gregor Piatigorsky, William Kroll, Jean Bedetti, Fernand Gillet, Zvi Zeitlin, and Ralph Berkowitz. Mr. Koussevitzky will head the class in conducting, as usual, and he will be assisted by Leonard Bernstein, Richard Burgin, Eleazar de Carvalho, and Lukas Foss. Howard Shanet will direct the orchestra of Department Five. The principals of the Boston Symphony are also on the faculty, and will offer instruction in chamber music and orchestral playing.

New facilities for students at the center are being prepared on the estate of Wheatleigh, near Tanglewood, which was purchased last summer. It will house a men's dormitory.

The number of students will be limited to 450. Auditions for prospective students will continue to be held in April. Inquiries should be addressed to the Berkshire Music Center Office, Symphony Hall, Boston, Mass.

London To See New York Ballet At Covent Garden

The New York City Ballet Company has accepted an invitation from the British Arts Council to go to London, where it will appear at Covent Garden in a six-week season, to begin on July 4. The company will follow this with an additional six weeks of appearances in the provinces.

The invitation was suggested by Ninette de Valois, director of the Sadler's Wells Ballet, and David Webster, general administrator of the Covent Garden Opera Trust, after they saw the New York company perform during the Sadler's Wells company's visit last fall. Some exchanges have already been made between the two dance groups. Frederick Ashton, principal choreographer for the Sadler's Wells organization, created a new ballet, *Illuminations*, for the spring season of the New York company at the City Center. George Balanchine, artistic director of the latter company, has now gone to London to stage his *Ballet Imperial* for the Sadler's Wells repertoire.

For its English engagement the New York City Ballet Company will present a large number of Balanchine works, including *Firebird*, *Symphony in C*, *Orpheus*, *Bourée Fantasque*, *Concerto Barocco*, and *Symphonic Concertante*. Other works representative of the company's repertoire will also be shown.

Kozma To Conduct Central City Operas

Tibor Kozma, of the musical staff of the Metropolitan Opera, has been appointed as musical director and conductor of the opera season at Central City, Colo., it was recently announced in Denver. Elemer Nagy will continue as general director and stage designer. Walter Taussig, also of the Metropolitan staff, will be assistant conductor. The season will begin on July 1 with *Madama Butterfly*, which will run for two weeks with alternating casts. Subsequently, Donizetti's *Don Pasquale* will be given in alternation with the Puccini opera.

The alternate casts for *Madama Butterfly* are as follows: Cio-Cio-San, Paula Lenchner and Brenda Lewis; Suzuki, Jean Madeira and Thelma Altman; Pinkerton, Thomas Hayward and Davis Cunningham; Sharpless, Clifford Harvuot and Francesco Valentino. Hubert Norville will sing Goro. Adelaide Bishop and Stanley Carlson have been cast for principal roles in *Don Pasquale*.



NEW PAVILION AT RAVINIA

Ravinia Park, which utilized a surplus airplane hangar when fire destroyed its old wooden pavilion, will have a new building for the 1950 season, which opens June 27. The cement flooring and 3,000 seats installed last year will continue to be used, but the new structure above will cover the audience

Sadler's Wells Announces Tour For 1950-51 Season

When the Sadler's Wells Ballet visits the United States next fall, it will limit its engagement in New York City, at the Metropolitan Opera House, to three weeks, in order that the company may be seen in cities throughout the country, including those on the West Coast, which were omitted from last fall's itinerary. In New York the company will give 25 performances from Sept. 10 through October 1. For the following fifteen weeks it will tour 25 additional cities, including Philadelphia, Pittsburgh, Atlanta, Birmingham, New Orleans, Los Angeles, San Francisco, Sacramento, Denver, Houston, Omaha, Des Moines, Tulsa, Kansas City, Dallas, Oklahoma City, Memphis, St. Louis, Detroit, Bloomington, Lafayette, Cleveland, Cincinnati, Chicago, and Boston.

The repertoire next season will include ten productions. Two will be revivals, the classic two-act *Giselle*, and the original version of *Les Patineurs*, choreographed by Frederick Ashton in 1937. Two works will be new to American audiences, *Don Quixote*, and *The Prospect Before Us*, both by Ninette de Valois, the company's director. *Don Quixote* had its world premiere in February at the Royal Opera House, Covent Garden. The music is by Roberto Gerhard and décor by Edward Burra. *The Prospect Before Us* was created by Miss De Valois in 1940 to music by William Boyce, arranged by Constant Lambert, with décor by Roger Furse. It is based on drawings by Thomas Rowlandson.

Other works in the repertoire will be *The Sleeping Beauty* and *Le Lac des Cygnes*, and, possibly, *Coppélia*, and *Cinderella*.

Among the dancers with the Sadler's Wells Ballet will be Margot Fonteyn, Moira Shearer, Pamela May, Beryl Grey, and Violetta Elvin, Robert Helpmann, Alexis Rassiné, Harold Turner, Michael Somes, and John Hart. Mr. Ashton is principal choreographer, and Robert Irving the musical director.

Chicago Composer Wins New York Contest

Leon Stein, Chicago composer and director of the graduate division of the De Paul University school of music, won the American Composers' Commission Award contest, sponsored by the Washington Heights Y Symphony, of New York, with his *Triptych* for Orchestra. Runners-up in the contest were Herbert Inch, Jean Middleton, David Simon, and Anthony Donato.

Khovanchina Has Metropolitan Premiere

By HERBERT F. PEYSER

IT was somewhat difficult to tell from the behavior of the big audience that listened to the Metropolitan's first performance of Khovanchina what the destiny of Moussorgsky's huge and sprawling "people's musical drama" ("national music drama," the house program calls it) is going to be. For the first two of its four acts there seemed to be not a little puzzlement, confusion, and outright boredom. Few would have been surprised to have seen a stampede long before the affair had dragged itself to an end. But singularly enough there was no stampede, and fewer spectators left the theatre than do at most of the standard operas. Actually, a kind of fascination appeared to grip the audience, and from the third act to the close a considerable enthusiasm prevailed. At the last curtain, indeed, there was a noisy ovation for all and sundry.

What is the answer? The coming weeks, peradventure next season, may solve what, in effect, is a paradox. For Khovanchina, if it remains in the repertoire, will probably survive as a problem child. Dramaturgical surgery may help it, but can probably not change the basic fact that the work is an irremediably flawed product. There is not a little moving, even superb, music in this overdimensioned series of often vaguely related episodes. That music, inspired as numerous pages of it are, lacks the sustained thrust and epoch-making quality of Boris Godounoff, let alone its homogeneity. Moussorgsky never lived to finish the opera. The faithful Rimsky-Korsakoff did what he could with a profusion of scattered bits, and organized these and the relatively completed portions into something like a whole. At the Metropolitan, Emil Cooper enlarged the patchwork by adding to it certain of the composer's sketches that Rimsky-Korsakoff discarded for reasons of his own. And now the Khovanchina exhibited on Broadway appears to have become the victim of too many cooks.

Vladimir Stasoff, who gave Moussorgsky the idea of adapting to the uses of lyric drama a quantity of incidents from a sombre and bloody epoch of Russian history at the time of Peter the Great, considered such an assignment "a grateful task." This accumulation of happenings included the conspiracies of the two Princes Khovansky; the gloomy sectarian passions of the schismatic Old Believers, headed by the dominating patriarch,



Louis Melançon
The Red Square setting for the first act of Khovanchina by Mstislav Doboujinsky. Marfa (sung by Blanche Thebom at the third performance) rescues Emma (Anne Bollinger) from the persecutions of Prince Andrei (Brian Sullivan)

Dossifé; love interest, complicated by religious bigotry and ascetic ideals; not to mention other combative interests and antagonistic forces that take the form of a soothsaying, a banishment, a stabbing, and a wholesale cremation. Stasoff was an art historian, an archaeologist, a writer on music, and a dabbler in many other forms of intellectual activity. But he was not a man of the theatre, and he overlooked that, in this welter of incident, characters, plots, and counterplots, there was vastly too much material to whip into manageable shape.

POOR Moussorgsky, for all his early enthusiasm, ended by being swamped in an impossible task. The further he advanced the more troublesome his labors grew. Not only had he to piece together his own libretto, but he was continually interrupted by illness, labor on other self-imposed artistic projects, and day-by-day bread-winning occupations. In the end his hopeless work seemed to be "splitting at the seams . . . so he began to reconstruct, to abridge, to cut, to omit whole scenes. He cut out indispensable parts and refused to sacrifice superfluous details."

Rimsky-Korsakoff's editorial toil, which consumed two solid years, helped bring a semblance of order out of this chaos. Yet for non-Russian audiences the outcome became chiefly a gigantic kaleidoscope. The upshot is confusion heaped upon confusion. The first act, for instance, is filled with colorful masses of people who come and go, with marches and countermarches of soldiery, with resounding fanfares, with countless entrances and exits of persons whom the spectator has difficulty in identifying and accounting for. The second act clears up temporarily; then, as the piece advances, there crop up other episodic specialties with little discernible purpose—duets, trios, a lusty chorus with a solo accompanied on a balalaika, a baritone aria about the woes of Russia, an emotional ensemble to bring down the third curtain. In the fourth act, Persian dancing maidens of the elder Prince Khovansky perform a ballet, the music of which is one of the fascinating pages of the score, as well as one of the best known. These dances are in the familiar exotic vein of the Polovtsian dances in Borodin's Prince Igor, besides calling to mind the idioms of Rimsky-Korsakoff's own Scheherazade and oriental pages of

Balakireff. The story goes that Moussorgsky was so delighted with the instrumentation of this decorative number that he frankly acknowledged that his friend appeared to have grasped his intent as if by intuition.

THERE are pages of Khovanchina that inevitably recall Boris Godounoff—harmonies, instrumental colors, bell sounds, *ostinati*, choral wailings. Are these Moussorgsky repeating himself or must they be charged to Rimsky-Korsakoff? Sometimes there are scenic and dramatic, as well as musical parallels. There is no need to lay disproportionate stress on that "special type of melody derived from the melodic element in ordinary speech," of which Moussorgsky wrote to Stasoff in 1876, when he spoke of "turning recitative into melody." Actually, the differences between the vocal writing in Khovanchina and that in Boris are largely academic.

If the composer employed authentic folk melodies in Khovanchina, such as the Song of Praise sung to the glory of Ivan Khovansky—originally a wedding song that Moussorgsky found in an old collection—some of the other supposed tunes in the folk vein appear to have been his own melodies. Rhythmically, certain of the melodies of the opera are exceptional in the complications they reveal. And Moussorgsky contrived a masterpiece of characterization when he gave the Old Believers certain dour modal phrases to sing, thereby communicating some of the spirit of gloom and asceticism these medieval canticles convey.

All the same, one should beware of confining the discussion of the score of Khovanchina to a citation of isolated numbers. Repeated hearings emphasize beauties at first likely to pass unnoted. The closing scene, for example, is of a moving bigness and nobility. Shakhovitsky's aria in the third act (which gained Robert Weede an ovation) is a full-blown operatic solo of a sort that inevitably stirs audiences; the same holds true for the rousing Streltsy choruses and the song with the strumming balalaika. Marfa's music in this act has a singular melodic eloquence, though it is curiously unlike Moussorgsky. The close of the scene in the palace of the elder Khovansky brings the murder of the prince just after his handmaids have hymned his glory in a charming, folk-like chorus. The second half of the closing act (dangerously long-

winded) contains superb farewell duets for Dossifé and Marfa, as well as the latter's touching scene with Andrei Khovansky and the fiery holocaust with which the Old Believers immolate themselves, singing uninterruptedly while the flames consume them!

For all its bulk, its disproportion, its complexities, its expanses of painful boredom this Khovanchina Mosaic has, in spite of its organic faults, certain indisputable qualities of theatre. It is not a work whose qualities—aside from its more obvious ones—immediately account for themselves. At the Metropolitan it is much too long and too cluttered. By adding to its bulk Emil Cooper has done it a disservice; if the piece is to live in the repertoire it will have to be heroically pruned and expedited. For the sake of many things in the score one hopes this will be found feasible.

THE best pages are tolerably familiar here. The prelude, for instance, is a concert number of long standing on symphonic programs. Moussorgsky aimed in it to paint a picture of dawn on the River Moskva; its melodic vertebra is a fine tune of unmistakable Russian character, not unlike the one which opens the first scene of Boris. It is subjected to five variations, and establishes the mood of the introductory scene. Another familiar number is Marfa's air in the second act, in which she foretells to Prince Golitsin the disgrace and banishment that threaten him. This so-called divination by water long ago found a place in the anthologies of Russian song. The prophecy (in G minor) is one of the finest lyrical flowerings in the score; and hardly less fine is the arioso, framed in a succession of mysterious harmonies, which precedes it. Another passage more or less familiar from concert performances is the entr'acte accompanying Golitsin's exile; but for reasons of his own Mr. Cooper has chosen to omit this page from the Metropolitan production.

The opera was sung in an English version, partly by Rosa Newmarch, partly by others. It proved to be a stilted and often very clumsy translation, some of it intelligible, some distinctly not. As usual in translated opera, the enunciation seemed clearest when the orchestral accompaniment was lightest, or where the tessitura and the character of the vocal line proved most congenial to such results.

The best singing on the occasion of the first performance was that of Jerome Hines, who, as Dossifé (Chaliapin's former part), gave a truly moving and distinguished portrayal of a role which could easily have been made monotonous. Risé Stevens, as Marfa, had some of the outstanding opportunities of the performance, and offered a dramatically convincing embodiment. Lawrence Tibbett's Prince Ivan Khovansky, if an undeniably dominating figure, contributed some dubious vocalism to the proceedings. As Prince Golitsin, Charles Kullman was one of the most intelligible members of the cast. Robert Weede's Shakhovitsky and Brian Sullivan's Andrei Khovansky sang with uncommon warmth and eloquence. Leslie Chabay furnished a capital sketch as the Scrivener, and Osie Hawkins did all anyone could with Varsonoviev. Polyna Stoska, in the unsympathetic part of Suzanna (a character usually omitted but for some curious reason reinstated by Mr. Cooper), and Anne Bollinger, in the minor role of Emma, made the most of limited chances. The choral singing, under Kurt Adler, proved to be one of the major elements of the

(Continued on page 21)



Louis Melançon
Risë Stevens, who sang Marfa at the first two performances, is shown in the famous divination scene in Act II

NASM Celebrates Its 25th Anniversary

By ELEANOR WINGATE TODD

Cleveland

THE National Association of Schools of Music celebrated its 25th anniversary with its annual meeting, held in the Statler Hotel in Cleveland from Feb. 22 to 26. The closing day of the meeting coincided with the opening of the Music Teachers' National Association convention, which took place in the same hotel from Feb. 26 to March 2.

Both organizations chose officers for the coming year in their annual elections. The NASM retained last year's officers in three key positions—Price Doyle, of Murray State Teachers College, Murray, Ky., as president; Burnet C. Tuthill, of the Memphis College of Music, Memphis, Tenn., as secretary; and Frank B. Jordan, of Drake University, Des Moines, Iowa, as treasurer. Four vice-presidents, representing four regional areas, were named—Werner Lawson (East), Alton O'Steen (South), Beryl Rubinstein (Central), and Raymond Kendall (West).

A new slate of officers was elected by the MTNA. Roy Underwood, of Michigan State University, East Lansing, Mich., succeeds Wilfred Bain, of Indiana University, as president of the organization. Karl Kuersteiner, of Florida State University, is the new secretary; Raymond Kendall, of the University of Southern California, is retained as treasurer. Harold Spivacke, music librarian of the Library of Congress; Barrett Stout, of Louisiana State University; and Luther Richman, of Cincinnati Conservatory, are vice-presidents; and Garry White is assistant treasurer.

THE meetings of the National Association of Schools of Music were highly specialized, ranging, on the opening day, from reports by committees on curricula and graduate study to executive meetings. On Feb. 24, Fred Smith, of the Cincinnati College of Music, who was in charge of publicity arrangements for the conventions of both the NASM and the MTNA, presented a survey of the relationships between newspapers and the music teacher, describing legitimate ways of securing publicity, which he termed "a polite word for free advertising." The music teacher, being a public figure, must plan by his own performance or that of his pupils to create news through work that contributes to public betterment, Mr. Smith pointed out.

At the Silver Anniversary luncheon on Feb. 25, Mr. Tuthill was honored by testimonials and gifts for his continuous service through 25 years as secretary of the NASM. Howard Hanson, of the Eastman School of Music, Rochester, N. Y., as past president of NASM, made the presentations.

Two hundred schools now belong to the association, and all were represented at the meeting. At the closing session, on Feb. 26, the group voted to hold its next meeting apart from the MTNA, breaking a habit of some years' standing. The NASM will meet for three days beginning the Friday after Thanksgiving, 1950, at the Hotel Netherland-Plaza in Cincinnati. It was indicated that the association may at that time choose a permanent meeting-place. Cleveland, Chicago, St. Louis, and Boston were suggested for this purpose.

Although not affiliated with either the NASM or the MTNA, the National Guild of Community Music Schools, founded in 1937, also met in Cleveland on Feb. 24 and 25. The guild made its headquarters the Cleveland Music School Settlement, of which Howard Whittaker is director. Mr. Whittaker is also president of the



At the silver anniversary luncheon of the National Association of Schools of Music, Burnet C. Tuthill, of the Memphis College of Music, accepts gifts and tributes from Howard Hanson, of the Eastman School of Music, on behalf of the association for his 25 years of service as secretary of the organization. Seated looking on are Price Doyle, president of the NASM, and A. J. Brumbaugh

guild this year. The fourteen schools in the NGCMS represent the states of Massachusetts, New York, Ohio, Missouri, California, Connecticut, Pennsylvania, and Delaware.

AT THIS ninth annual conference, proceedings began with a chamber-music concert by members of the

MTNA Meeting

(Continued from page 3)

dents, and the music, when not delivered with full professional ability to make the most of its vocal points, begins to sound thin and repetitious before an hour is over. The Vaughan Williams work is more within the sphere of college production, since the music requires no particular agility, and the acting style, being wholly realistic, is within the comprehension of young Americans in 1950. But the piece itself is something of a bore. Vaughan Williams has set the words in a heavy, slow cadence that takes the life out of them; anyway, there is so much music in Sygne's language that it is a work of supererogation to try to add more. Many passages in the orchestral score (which could be imagined even from the piano reduction used in the performance) are atmospheric evocations of the sea and the sombre mood of folk to whom it constitutes a daily mortal peril. But this material would serve a better purpose in a symphonic poem. Vaughan Williams must never have listened to the lilt of the Abbey Players in delivering lines like Sygne's. All this, however, is meant as no slur upon the good intentions of the Western Reserve opera workshop. I can only say that I wish they had chosen to give something better calculated to suit their talents than the Pergolesi and better conceived as theatre music than the Vaughan Williams.

THE verbal aspects of the convention could not be deferred indefinitely, and on Monday morning, Feb. 27, they began. In an endeavor to coordinate the interests of institutional and private teachers within the MTNA, President Bain spoke informally to the Council of State and Local Presidents of the various music teachers' associations on the topic, What the MTNA Is Doing to Help the Private Music Teacher. Other speakers on the general theme, Helps for Private Music Teachers, were Rose Raymond,

Cleveland Music School Settlement—Ernest Kardos, Hyman Schandler, Fred Funkhouser, and Robert Ripley. The program included Mr. Whittaker's String Quartet No. 2, in E minor. Other sessions were devoted to round-table discussions of adult music education, creative approaches to the study of theory, and the role

president of the Associated Music Teachers' League, of New York; Josephine Fry, president of the Piano Teachers' Congress, of New York; Mrs. Esther Rennick, president of the Birmingham Music Teachers' Association, of Birmingham, Ala.; and Stanley Spenger, president of the American Matthay Association.

The same morning, Joseph S. Daltrey, of Wesleyan University, Middletown, Conn., served as chairman of a joint sectional meeting of the MTNA and the College Music Association, devoted to the subject Music in Liberal Arts Colleges. Papers were read by Laurence Petran, of the University of California at Los Angeles, and Hans David, of Southern Methodist University, in Dallas, Tex. A concurrent sectional meeting took the shape of a panel discussion of music in universities, colleges, and conservatories, with Price Doyle, of Murray State Teachers College, in Murray, Ky., as chairman. Two questions were posed for discussion: What does each particular type of school have to offer because of its particular structure and how much do all schools have in common? What offerings available in some types of schools should not be attempted in others? Members of the panel were Hayes M. Fuhr, of Hastings College, in Hastings, Neb., representing the liberal arts colleges; Luther Richman, of the Cincinnati Conservatory, representing the independent conservatories; Donald Swarthout, of the University of Kansas, representing the state universities; Albert Lukken, of the University of Tulsa, representing the private universities; and Otis J. Mumaw, of State Teachers College, in Pittsburg, Kan., representing the teachers colleges.

IN A sectional meeting on organ and choral music, in cooperation with the National Association of Choir Directors and the Hymn Society of America, Richard T. Gore, of Wooster College, Wooster, Ohio, outlined the requirements for the appropriate performance of baroque

of board members in community music schools. Arthur Shepherd, of Western Reserve University, spoke on The Role of the Community Music School in the Field of Music Education. Delegates attended a number of the musical programs arranged for members of the MTNA.

In accordance with a custom of some years' standing, several professional associations scheduled their annual meetings to coincide with those of the MTNA. These were the National Association of Teachers of Singing, the National Association of Choir Directors, the American String Teachers Association, the National Guild of Piano Teachers, the American Matthay Association, the College Music Association, the Accordion Teachers Guild, and the Hymn Society of America. Informal meetings were also arranged by the Ohio Music Teachers Association, Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron, Phi Mu Alpha, and Phi Beta. About one thousand delegates registered at the Hotel Statler for the meeting of the MTNA and these associated organizations.

The annual banquet was held on the evening of Feb. 28. James Francis Cooke, president of the Theodore Presser Foundation, was toastmaster, and Eunice Podis, who is a native of Cleveland, played piano works by Beethoven, Brahms, Khachaturian, and Herbert Elwell. The address was given by Cecil Smith, editor of MUSICAL AMERICA. A portion of the address is printed elsewhere in this issue.

church music, entering a plea for the use of other instruments than the organ in church, and pointing out that "the nobility in these musical treasures will speak to what is noble in us only if we make the effort to meet the music on its own terms and perform it, as nearly as possible, in its own spirit."

Edwin Arthur Kraft, of Cleveland, presided, and Bethuel Gross, of DePaul University, in Chicago, spoke on The Professional Inventory of the Church Musician.

The afternoon general session on Music Teachers' Relation to the Press was somewhat truncated by the absence of Virgil Thomson, music critic of the New York *Herald Tribune*, whose train was delayed five hours by a snowstorm. Those who did speak were President Bain; Fred Smith, of the Cincinnati College of Music; and Hans Rosenwald, of Chicago Musical College.

In the evening, MTNA members were guests of the Cleveland Orchestra at a special concert arranged in their honor. George Szell conducted his admirable orchestra in Arthur Shepherd's Overture to a Drama, Bartók's Concerto for Orchestra, and Mozart's Jupiter Symphony.

Several sessions were devoted to an investigation of the progress of American music in the past fifty years. At the close of a meeting on Feb. 28 devoted to the problems of the lyric theatre, in which Virgil Thomson and Cecil Smith were the speakers, a piano recital was given by John Kirkpatrick, of Cornell University, consisting of pieces by Edward MacDowell, Charles Ives, Arthur Farwell, Charles T. Griffes, George Gershwin, Carl Ruggles, Theodore Chanler, Roy Harris, Hunter Johnson, John Lessard, and Robert Palmer. On March 1, Ross Lee Finney, of the University of Michigan, was chairman of a meeting devoted to American Music: Fifty Years in Retrospect. Mr. Kirkpatrick spoke on American piano music; John Verrall, of the University of Wash-

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Menotti's The Consul Begins New York Run On Broadway

By ROBERT SABIN

GIAN-CARLO MENOTTI'S musical drama, *The Consul*, had its New York premiere, at the Ethel Barrymore Theatre on March 15, and at once created the sensation that advance reports from Philadelphia had foreshadowed. It is his most ambitious work, thus far in his career, and it is stunning theatre; but it has grave faults as a work of art and it discloses little creative growth in the composer. In view of the uncanny effectiveness of Menotti's dramatic and musical devices, and the superb performances by Patricia Neway and the other members of the cast, it would be easy to mistake *paste* for diamonds in this case. But *The Consul* is just good enough to make one furious that it is not better. Menotti, who staged the work himself, has been satisfied to improvise brilliantly and to resort to obvious tricks, although he has the originality, power and imagination to give us something stronger and more durable.

The Consul has for its central theme the most vital problem of humanity today, the struggle for personal freedom. It concerns the fate of John Sorel, a patriot in a fascist country, and the frantic efforts of his wife, Magda, to obtain a visa and escape to a free nation. Defeated at last by the red tape and inhuman machinery of the consulate, she takes the inevitable step of suicide. Mr. Menotti has divided each of his three acts into two scenes, one in the Sorels' home, and one at the consulate. Act I opens with a crescendo of suspense seldom equalled in the theatre, even in an age hungry for psychological thrills. Sorel, hunted by the secret police, staggers home, injured. His wife and her mother conceal him, and deceive the police when they arrive. Then, bidding his baby, wife and mother-in-law farewell, Sorel flees, telling Magda that when a stone is flung through the window she must send for Assan, the glass-mender, who will bring word from him.

The second half of Act I introduces us to the humdrum routine of the consulate, against which the anguish and the impatience of Magda and the other victims of oppression are unavailing. The secretary, badgered and annoyed, offers each supplicant the same official reproof, and gives out endless papers to sign. The consul himself never appears on the stage. He is too busy; he cannot be seen. Mr. Menotti has created an interesting group of characters for the consulate episodes. Besides Magda, there are Nika Magadoff, a suave professional magician; a little old woman, who speaks only Italian, eager to get to her sick daughter; Anna Gomez, a refugee from another police state, a woman without a country; Vera Boronell, a dignified and typically middle-class woman, who is the only one who does escape; and Mr. Kofner, a gentle, middle-aged man, who sustains the others with his compassion. Despite the fact that her husband is an heroic patriot, Magda finds at the consulate a wall of indifference that chills her heart.

Act II is the most ingenious and dramatically virtuosic part of the drama, although it lacks the concentration of Act I. We return to the Sorels' home, a month later. The baby is dying, and its grandmother is heartbroken with fear of the catastrophe and its effect upon her daughter. Magda comes home, and slumps exhausted on a chair. Her fantastic dream is enacted on stage. In it, John appears, fawned over by Anna Gomez, whom he calls his little sister; Anna is a sinister and menacing figure. The

tortured vision comes to a climax when John and Anna disappear, and for an instant Magda has a horrified glimpse of a figure holding aloft a dead child. She screams, her mother rushes in, and Magda explains her curious premonition. The rest of the scene is packed with action. A stone is thrown through the window; the secret police make another visit, trying to force Magda to betray her husband's fellow patriots; Assan, the window-mender, comes with word that John is hiding in the mountains near the border; and, at the end, the baby dies.

The second scene of Act II, again at the consulate, is pitched at a higher emotional level than the one in Act I. It contains a tremendous climax, in which Magda denounces the inhumanity of the red tape and the blindness of the consulate to the needs of the people who are suffering and dying for human rights and decency. In contrast, there is an episode in which Nika Magadoff tries to charm the secretary by doing his magic acts, and by hypnotizing Magda and the others, persuading them that they are dancing in their loved-ones' arms. At the close of the scene, the secretary, galvanized into action by Magda's anger and despair, obtains permission for her to see the consul, as soon as an important visitor leaves. The visitor passes through the room on his way out. He is the chief of secret police, Magda's merciless enemy. She falls in a faint.

In Act III the order of scenes is reversed. Scene I finds Magda sitting hopelessly in the consulate, although the secretary assures her that the consul will not be in that day. Magda's mother has died, and Magda has very little strength left. Vera Boronell comes in, and the secretary has her sign papers, as the final step in her preparation for departure. Assan steals in to warn Magda that she must prevent John from returning, as he has said he will. Magda writes a note to her husband, telling him that she is going to kill herself. She gives it to Assan, assuring him that John will not return after he has received the letter. She leaves the consulate, forgetting her purse. The secretary is about to lock up the office when John rushes in, with the secret police hot on his trail. He has just learned that Magda has gone home, when the police come in and persuade him to accompany them to headquarters "of his own free will," knowing well that he fears what they will do to his wife if he refuses to leave the consulate. The secretary, shocked and aroused too late to do any good, begins telephoning frantically for aid.

Magda returns to the desolate apartment in the final scene. She keeps muttering to herself in stunned fashion, "I never meant to do this," and turns on the gas stove. As she begins to suffocate, she has another vision. Her mother and husband, and the people she has met in the consulate return in a wild, swirling dream. She tries frantically to join them, but death overtakes her before the dream has reached its climax. As she lies dead, the phone rings insistently.

I have recounted the plot in considerable detail, because it is so vital an element in the musical and dramatic style of the work. [Mr. Menotti has written an unabashed melodrama, packed with every trick of the theatre. The production is masterly.] Horace Armistead's scenery is wonderfully bleak in the home scenes, and admirably functional in the consulate episodes. Grace Houston's costumes are exactly right for the piece. Jean Rosenthal's lighting is an integral ele-



Patricia Neway and Marie Powers in Gian-Carlo Menotti's *The Consul*, which had its New York premiere on March 15, after playing for two weeks in Philadelphia

ment in the action; without it, much of the suspense and emotional nuance would be lost. Most important of all, the artists have been so carefully chosen and trained that each is completely identified with his role.

On the negative side are the musical superficiality and transparent padding of *The Consul*. When Mr. Menotti turns from the swift, staccato action of Act I, Scene 1, to interpolate a conventional and vocally ineffective trio for Magda, John and the Mother at the close, one sees the ghost of grand opera (like King Charles' head) rising where it should not be. The dramatic recitative and the orchestral background for the action of *The Consul* are terse and effective. The set pieces are weak and out of style with the rest of the work. When he is dealing with such episodes of characterization as the pleading of the Foreign Woman at the consulate, Mr. Menotti knows exactly how to get his effects. Both textually and musically, he is a genius at this sort of thing.

But Magda's denunciation in Act II, Scene 2, and the big ensembles in Act I, Scene 2, and Act III, Scene 2, are bits of musical stucco, improvisations that succeed through the composer's shrewd sense of effect and superb dramatic performances by the singers rather than by intrinsic merit or originality. [There is nothing in *The Consul* as strong as Madame Flora's monologue in *The Medium*.]

The grandmother's scene with the baby ("Won't you smile for Granny?") brings out many handkerchiefs in the audience, but it is as shameless a tear-jerker as anyone has composed since Mother O'Mine. The episode in which Magadoff hypnotizes the people at the consulate is dragged in by the hair. Worst of all, the vision in the final scene, in which Magda pulls her head out of the gas oven to listen to a cheap marching song and the confused nonsense of the figures in the dream, only to put her head back in again, is an amazing blunder for someone who is as shrewd a master of dramatic technique as Mr. Menotti is. [The musical idiom of *The Consul* is highly dissonant in harmony and full of tricky modulations. Many of the melodies, however, are conventionally sweet. Mr. Menotti's orchestration is enormously skillful, if not always refined; and

Lehmann Engel, who conducts the small orchestra, makes the most of the score.]

Patricia Neway's unforgettable characterization of Magda would be enough in itself to ensure the popular success of *The Consul*. Her voice is somewhat metallic in timbre and not always perfectly produced, but she is a splendid actress, a sensitive musician, and she seems born for the role. At the close of her outburst in the consulate, in the second act, a storm of applause swept through the theatre. Cornell MacNeil is not very impressive vocally, but he brings a tragic dignity to the role of John Sorel. Marie Powers, as the Mother, reveals in all of the tricks of the dramatic trade, and performs them very well indeed. Leon Lishner's Chief Police Agent is right in tone, but not sufficiently forceful to be convincing. Gloria Lane, as the obdurate secretary, sings and acts expertly. George Jongeyans as Mr. Kofner; Mario Mario, as the Foreign Woman; Lydia Summers, as Vera Boronell; and Andrew McKinley, as Nika Magadoff, are all ideally cast. Where, incidentally, did Mr. McKinley learn those astounding magic tricks?

The use of a recording by Mabel Mercer to open Acts I and II, with the voice drifting out over an empty stage at the beginning, is one of the brilliant touches of theatre in the production. *The Consul* is not to be missed, even though it may disappoint some of Mr. Menotti's warmest admirers in its more serious aspects as a work of art. Here is a genuine fusion of music and drama that has exciting potentialities.

Theatre Wing Names Concert Award Winner

The American Theatre Wing has chosen as its third Concert Award winner William Shriner, baritone. The prize will be a New York recital debut, at Times Hall, on the afternoon of May 21. The panel of judges included Jarmila Novotna, Dwight Deere Wiman, John Brownlee, Lina Abaranell, Walter Preston, Giuseppe Antonelli, and Maggie Teyte. Among the 65 entrants in the contest, fifty were baritones, including the five finalists. The 1948 winner, Donald Johnston, and the 1949 winner, Frank Roane, were also baritones.

Johann Sebastian Bach— 2—The Mendelssohn Revival

By HERBERT F. PEYSER

IF, AS we discovered last month, Mozart was led to Bach by van Swieten, and Beethoven by Neefe, another minor personage pointed out to Felix Mendelssohn the way to the Great Brook. And it is with Mendelssohn that the true revival of Bach began.

Carl Friedrich Zelter, born eight years after Johann Sebastian's death, began as a mason, but studied music industriously, became a third-rate composer, and conducted a first-rate chorus in Berlin, which, since it met at the Royal Academy, was called the Singakademie. To his credit it can be said that Zelter harbored a warm admiration for Bach, though his ardor and understanding were not far-reaching enough to guard him from irreverence. Yet he did allude to him as "one of God's phenomena, clear, but unfathomable." All of which did not prevent him writing to Goethe in 1827: "Old Bach, with all his originality, is a son of his country and of his age, and could not escape French influence, especially that of Couperin. One wants to show one's willingness to oblige, and so one writes only for the moment. We can, however, dissociate him from this foreign element; it comes off like thin froth, and the shining contents lie immediately beneath. Consequently, I have arranged many of his church compositions, solely for my own pleasure, and my heart tells me that old Bach nods approval, just as the worthy Haydn used to say, 'Yes, yes, that was what I wished!'"

IT WAS to this man that Goethe, who felt he had need of musical guidance, entrusted himself. Goethe, too, was conscious of the greatness of Bach, and when, in 1818, a modest country organist played some Bach for him, the poet told himself that it was "as if the eternal harmony were conversing within itself, as it may have done in the bosom of God just before the creation of the world." The poet was willing to heed Zelter when the latter sent him The Well-Tempered Clavier. However, a more persuasive advocate with Goethe for Bach was Mendelssohn, who, as Zelter's pupil, enjoyed his first chances to familiarize himself with Bach's masterpieces, especially some of the cantatas that were studied with a small group at Zelter's house. Zelter himself regretted that Goethe could not attend any of the performances of the motets in the Singakademie. "Could I let you hear, some happy day, one of Sebastian Bach's motets," he wrote the poet, "you would feel yourself at the center of the world, as a man like you ought to be. I hear the works for the many hundredth time, and am not finished with them yet, and never will be!"

In the course of his travels, which took him to England, Italy, and France, Mendelssohn paid one of his visits to Goethe in Weimar. On June 22, 1830, he describes Goethe's reactions to Bach, in a letter he wrote Zelter from Munich: "Often I had to play for Goethe in the morning. He wanted to have an idea of how music had developed, and therefore asked to hear things by various composers in the order in which they followed one another. He was not anxious to hear Beethoven, but I could not spare him that, since he wished to know 'what turn the language of tones had taken' now, and I played him the first movement of the

C minor Symphony, which appealed to him very much. In the overture by Sebastian Bach in D major, with the trumpets, which I played to him on the piano as well as I could, he had great pleasure. The beginning was so pompous and aristocratic, he said, that one could really see a procession of elegantly-dressed people proceeding down a great staircase. I also played him the Inventions and much of The Well-Tempered Clavier. "One noon he asked whether I did not want to greet a colleague and go over to the organist's, so that he could let me see and hear the organ in the Stadt-Kirche. . . . When I was asked to play something, I let loose with the D minor Toccata by Sebastian, remarking that this was both learned and for the people, that is, for some people. But behold! Hardly had I started to play when the superintendent sent his servant to say that the organ playing should stop at once, since it was a week day and the noise prevented him from studying."

MENDELSSOHN'S most spectacular and epochal Bach resuscitation was the first performance of the Saint Matthew Passion at the Singakademie in Berlin, on March 11, 1829. As Albert Schweitzer has remarked, "The best work that Zelter did for Bach was when he prevailed upon himself to retire in favor of his pupil, Mendelssohn, and allow him to perform the Saint Matthew Passion with the chorus of the Singakademie." But the enterprise was not easy for anyone concerned. Zelter was incensed at the effrontery of "two young cubs" (Mendelssohn and his friend Eduard Devrient), "who disturbed him with impossible projects." It was not long before intrigues against the scheme were under way, engineered to some degree by Gasparo Spontini.

Eduard Devrient, a close friend of Mendelssohn and a gifted member of a family of noted actors, has left a vivid account of the progress of the scheme. It is, unfortunately, much too long to quote here in anything like its entirety. One should point out, however, that Felix had heard a few pieces from the Passion at the home of Zelter, who kept a copy of the Saint Matthew Passion under lock and key. Finally, as a Christmas present in 1823, young Mendelssohn received from his grandmother a transcript of the score copied out by the violinist, Eduard Rietz, who had obtained Zelter's permission to transcribe the music only after protracted arguments.

Devrient recounts that "all were dismayed by the difficulties of the work itself, the punctiliousness of the academy, the reserved, unco-operative attitude of Zelter. Moreover, it was seriously questioned whether the public would take to a work so utterly foreign as this. In sacred concerts, a short movement by Bach might be accepted now and then as a curiosity enjoyed by only a few connoisseurs, but how would it be to have for an entire evening nothing but Sebastian Bach, whom the public conceived as unmelodious, mathematical, dry and unintelligible? . . . Even the parents of Felix, who were nothing loath to see the problem of a recital of the Passion solved by their son, felt doubtful as to the result. Marx hesitated, and the old ladies of the Academy shook their heads. . . . Felix so utterly disbelieved that it could be done that he replied to our entreaties and those of the more courageous among our friends, Baur, Schubring and Kugler, only with jest and irony. "One evening in January, 1829, after we had gone through the entire

first part, Bauer singing the Evangelist and Kugler the principal bass part, and we had all gone home profoundly impressed, a restless night brought me counsel as to how a performance might be brought about. I waited impatiently for the late winter dawn to break; Thérèse [Devrient's wife] encouraged me, and so I set forth to see Felix. He was still asleep. . . ."

DEVRIENT routed his friend out of bed and told him he had determined to have the Passion performed publicly at the Singakademie within the next few months, before Felix started on his scheduled trip to England.

"And who is to conduct?" asked Mendelssohn. "You," answered Devrient. "If I were sure I could carry it through, I would," Felix at length agreed. Mendelssohn thought a moment, then said: "What pleases me most about the affair is that we are to do it together. . . . but believe me, Zelter will never give us his countenance. He, as well as others, has not been able to bring about a performance of the Passion, and therefore he believes it cannot be done."

The two friends sought out Zelter. A loud, rough voice bade them come in. Zelter's attitude was precisely what Felix had foreseen, and he rose to leave. Devrient was prepared to fight to carry his point. "Zelter had the privilege of being as abusive as he pleased," wrote the actor later; "for the sake of Bach we were ready to put up with more than this from our dear old master." In the long run the old bear softened. "How do you want to go at it?" he asked, "You think of nothing. First, there are officers who must consent—many heads and many minds, including feminine ones. . . . They are not so easily brought into agreement." I replied that the officers were well disposed toward me, and the principal ladies, as participants in the practice hours at Mendelssohn's house, were already won over; so I hoped to succeed in getting permission for use of the hall and co-operation from the members.

"Oh yes, the members," Zelter exclaimed, "that is where the real trouble starts. Today ten will come to rehearsal, and tomorrow ten of them will stay away."

"We laughed heartily, with good reason, for we knew now that we had gained our point. Felix explained to the old man that he intended to hold the rehearsals at first in the small room, and discussed the arrangement of the orchestra, which was to be led by Eduard Rietz. Zelter, who finally had no more practical objections to make, said: 'Well, I don't want to cross you—I shall say a good word for you when it is needed. In God's name, go ahead; we shall see what will come of it.'

"So we left our capital old bear with thankful feelings and as good friends. 'We came through,' I said, when we were in the hall. 'But listen,' replied Felix, 'you are really a damned rascal, an arch-Jesuit.' 'Anything you like for the honor of God and Sebastian Bach!' And triumphantly we stepped out into the keen winter air, now that the most important step had been a success."

IT WAS as they crossed the square in front of the Opera House that Felix uttered the exultant words, "and to think that it should be an actor and a Jew who give back to the people this greatest of Christian works!"

There were three performances, the last conducted by Zelter, since Mendelssohn was going to England. The chorus numbered about 400, and the Philharmonic and the Royal Band supplied the instrumentalists. Devrient wrote: "Stümersang [sang] the Evangelist with the most agreeable precision, entirely true to his role of Narrator, and without placing himself, in the expression of feeling in the Second Part, on an equal plane with the dramatic personages who speak for



Felix Mendelssohn

themselves. He also sang the aria I Watch Beside My Jesus, which was too high for Bader, who, in his unassuming willingness to help, sang the parts of Peter and Pilate. The ladies, too, achieved the full effect with their moving numbers, especially Mme. Milder, with her ingratiating voice, particularly in the accompanied recitative, Thou dearest Savior, and Miss von Schätzel, with her full-throated tone, in the aria Have Mercy, Lord. . . .

"So far as I was concerned, I knew that the impression of the entire work depended largely on that created by the presentation of the part of Jesus; here, too, everything is fashioned toward that end. It meant for me the greatest task a singer could be given. What gave me confidence was that the part lay well in my voice, and that I had long studied it with Felix and fully satisfied him. Carried along by the performance as a whole, I could thus sing with my whole soul, and I felt that the thrill of devotion that ran through me at the most impressive passages was also felt by the hearers, who listened in deadly silence."

"Never have I felt a holier solemnity vested in a congregation than in the performers and audience that evening."

FANNY MENDELSSOHN said that the crowded hall looked like a church. "Everyone," she added, "was filled with the most solemn devotion; one heard only an occasional involuntary ejaculation that sprang from deep emotion." It was manifestly a different feeling than prevailed in the Thomaskirche in Leipzig a hundred years earlier, when a scandalized old woman exclaimed to her neighbor, "Bless us, this is an opera-comedy!"

Everyone had donated his services, even the copyists, for the endowment of a sewing school for poor children. Nobody asked for free tickets except Spontini, who accepted two and angered Fanny Mendelssohn by so doing. It was the first time that Felix had stood before a large orchestra and chorus. Schweitzer says that according to the custom of the time the young man conducted from the piano, his face "turned sideways to the audience, so that he had the first choir at his back. To humor Devrient he beat time only in the intermezzi and the difficult passages, for the rest letting his hand hang quietly by the side. The singer said that the "continued beating throughout a movement must necessarily become mechanical, it always vexed me and does so still. Compositions are, as it were, whipped through by this process. It has always appeared to me that the conductor ought to beat time only when the difficulty of certain passages or a possible unsteady-

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City Center Spring Season Presents Six New Ballets

WITH Igor Stravinsky as guest conductor of his own *Firebird*, the New York City Ballet began a four-week midwinter season at the City Center on Feb. 21. From a tentative and uncertain experiment the New York City Ballet has grown in two years into an important company, firmly established in the affections of the public that crowded the theatre on opening night, and well on the way toward the possession of as distinguished a repertory as any ballet organization can boast today. With George Balanchine as artistic director, a scrupulous artistic standard prevails; with Lincoln Kirstein as general director, the project is managed with imagination and unselfishness; and with Leon Barzin as musical director, good taste and professional competence are assured.

Shortly before the beginning of the season, it was announced that negotiations have been completed to take the company to England next summer, in something of an international exchange of courtesies with the Sadler's Wells Ballet, which visited the United States last fall, and will return in September. With Ballet Theatre also planning an international junket in the summer, American dance will be well represented on the other side of the ocean.

Six new ballets were scheduled to receive their premieres in the course of the present season. Three have choreography by Mr. Balanchine—*The Prodigal Son*, to the Prokofiev score already used for the same subject by both Serge Lifar and David Lichine; *Pas de Deux Romantique*, to music by Weber; and *Jones Beach*, to music by Jurrian Andriessen. William Dollar's contribution to the new list is *The Duel*, to music by Raffaelo de Banfield, a piece that was a feature of the bill presented at the Winter Garden last fall by Roland Petit's *Les Ballets de Paris*. Frederick Ashton is the choreographer of *Illuminations*, which makes use of Benjamin Britten's setting of poems by Arthur Rimbaud. Jerome Robbins, now the associate artistic director of the company, has devised a ballet to *The Age of Anxiety*, Leonard Bernstein's symphonic evocation of W. H. Auden's "baroque eclogue." In addition to all these brand-new items, the repertory also retained several works that were given for the first time in the fall of 1949—Mr. Balanchine's *Bourrée Fantastique* and his restaging of *Firebird*; Mr. Robbins' *The Guests*; and Lew Christensen's *Jinx*. When such staples as *Symphony in C*, *Symphonie Concertante*, *Orpheus*, *Divertimento*, *Mother Goose Suite*, *Serenade*, and *Concerto Barocco* are added to the list, it becomes plain that the New York City Ballet now offers its public a remarkable range of ballets of high quality.

With Mr. Stravinsky in the pit and Maria Tallchief and Francisco Moncion on the stage, *Firebird* inevitably enjoyed the most exuberant reception in the opening-night bill. Except for the brilliant display he has provided for Miss Tallchief, who danced the title role with breathtaking precision and élan, Mr. Balanchine has not done a great deal to make *Firebird* a stronger dramatic piece than it was in the older Folkins choreography. It is still static and conventional, and afflicted with dead spots, and the dance of the subjects of Kashtei suggests very little menace. But it is enough to have so dashing a vehicle for Miss Tallchief, and to observe the manly handsomeness of Mr. Moncion's movements. And the Marc Chagall back curtain, lent to the company by S. Hurok, who commissioned it in connection with Adolph Bolm's

short-lived choreography for Ballet Theatre, is a fascinating, kaleidoscopic affair that takes on constantly new aspects as the lighting changes. Mr. Stravinsky conducted his own score with his characteristic rhythmic vividness, but the orchestra was not up to snuff—having, perhaps, spent too much of its rehearsal time on the forthcoming six novelties.

None of these novelties were vouchsafed at the first performance. The opening ballet was *The Guests*, Mr. Robbins' touching choreographic homily on the topic of discrimination against members of minority groups. As before, the first part of the ballet seemed to die on its feet, as the dancers worked out formal Balanchinesque figures. Once the action starts, about half way through, the piece is pointed and affecting, and one of Marc Blitzstein's best scores underlines effectively the troubled, questioning mood. Mr. Robbins himself appeared as the master of ceremonies who keeps the members of the conflicting groups in their prescribed places; his performance was more casual and not nearly so strong as Mr. Moncion's was last year. The other principal dancers, both in admirable form, were Tanaquil LeClercq and Nicholas Magallanes.

The evening ended with the spirited configurations of *Symphony in C*, Mr. Balanchine's scintillant classic ballet to the Bizet symphony. The corps de ballet seemed not to be fully disciplined, and both they and the soloists have danced the work better on other occasions. The solo assignments were allotted to Melissa Hayden, Mr. Magallanes, Miss LeClercq, Mr. Moncion, Janet Reed, Todd Bolender, Lois Ellyn, and Frank Hobi. Mr. Barzin conducted both *The Guests* and *Symphony in C*.

—CECIL SMITH

Orpheus, Feb. 22

An inspired performance of *Orpheus*, with Igor Stravinsky conducting, threw a glow over the entire program of Feb. 22. Mr. Stravinsky extracted the maximum of rhythmic vitality and sonorous sensitivity from the orchestra, and the dancers outdid themselves. George Balanchine has cleaned up some of the group passages, notably that of the Furies, and the action as a whole is closer knit.

In the scene in which Eurydice pleads with Orpheus to remove his mask, and in the scene in which Orpheus is torn to pieces by the Bacchantes, Nicholas Magallanes danced with a dramatic understanding he had not hitherto disclosed when this reviewer was present. In the opening passage he seemed physically unable to convey the anguish of the bereaved husband. His body was limp, rather than crushed by sorrow, and he failed to sustain an emotional line. But in the second half of the work he came to grips with the role. Especially fine was the feeling of mingled terror and abandon with which he faced the Bacchantes. There was a suicidal implication in this episode that it had not previously conveyed.

Tanaquil LeClercq and the other young artists who danced the roles of the Bacchantes also gave a new impact to the scene. Maria Tallchief has always been a superb Eurydice, but she was warmer and more relaxed in the role at this performance. She succeeded in coloring Mr. Balanchine's brittle choreography with a humanity it does not intrinsically possess. Francisco Moncion was as impressive as ever, as the Dark Angel. The complex elements of Isamu Noguchi's setting were skillfully han-



Jerome Robbins and Tanaquil LeClercq (foreground) in Robbins' *The Age of Anxiety*, based on Leonard Bernstein's *Symphony*, after W. H. Auden's poem

dled; and Jean Rosenthal's lighting was a major contribution to the success of the performance.

More than any other of Mr. Balanchine's works, *Orpheus* depends upon the inspiration of the dancers and the integration of the performance for its emotional effect. It is a profoundly subjective conception, uneven in texture and confused in idiom, but full of strokes of bold invention. When it is danced as it was on this occasion, it is deeply moving. The Stravinsky score has a directness and unity of style that Mr. Balanchine did not achieve in the choreography.

The evening opened with an indifferent performance of *Symphonie Concertante*. How an artist of such generally good musical taste as Mr. Balanchine could use one of Mozart's most eloquent scores as background music for an exhibitionistic exercise in the most brittle and empty academicism is inexplicable. Each entrance or ornament in the music is dutifully and quite literally echoed by a stylistically inappropriate movement on the stage, with complete disregard for the fact that the function of those elements in the score could not possibly be duplicated in such a fashion in the choreography.

The soloists were Melissa Hayden and Lois Ellyn, with Todd Bolender as their partner in the second and third movements. Miss Hayden is developing an elegance of style and graciousness of manner that enhance her technical strength. She has always been an excellent dancer, but she is rapidly acquiring the objectivity and flawless line that distinguish a true prima ballerina from a dependable performer who has not taken the final step. Miss Ellyn was extremely nervous and technically insecure.

The other ballets of the evening were Mr. Balanchine's *Divertimento* and *Bourrée Fantastique*. Both Alexei Haieff's music and Mr. Balanchine's choreography for *Divertimento* are dry and witty, but very slight. What keeps the ballet from growing thin and tiresome is Maria Tallchief's superb dancing of the tricky choreography Mr. Balanchine has devised for her. It is a tour de force of unflinching fascination. Francisco Moncion was an admirable partner. The best part of *Bourrée Fantastique* is still the first of the three sections, with its delightful clowning by Tanaquil LeClercq and Jerome Robbins. Melissa Hayden and Nicholas Magallanes were the soloists in the second movement, which has been tightened choreographically, to its advantage; and Janet Reed and Herbert Bliss were the soloists in *Fête Polonoise*, the

third section. The corps de ballet was undistinguished throughout the evening. It has improved somewhat, but it is still so shaky that the next major objective of the company should be a raising of standards in that department.

—R. S.

Prodigal Son, Feb. 23

George Balanchine's revival of his ballet *Prodigal Son*, with music by Serge Prokofiev, had its premiere on Feb. 23. The work was first given by the Diaghileff company, in Paris in 1929. At that time it had scenery and costumes by Georges Rouault. The ballet was given with new choreography by David Lichine, by the Original Ballet Russe in New York and elsewhere, using the Prokofiev music and the Rouault décor. The Lichine version strongly resembled Mr. Balanchine's original. It is a pity that Mr. Balanchine was unable to use the Rouault scenery for this present revival, for it had a sombre majesty that the improvised décor of the New York City Ballet production totally lacks. The ballet is in three scenes, depicting the prodigal's rebellion against his father and departure from home, his temptation and degradation by the Siren and the Drinking Companions, and his return home and forgiveness.

Ballets, like women's fashions, date very rapidly, and then gradually take on historical perspective. *Prodigal Son*, today, looks much more old-fashioned to us, in some ways, than *Swan Lake* or *Giselle*. Indeed, it is as a museum-piece that it exerts its main charm. Very wisely, Mr. Balanchine has left the mark of the 1920s strongly stamped upon it, instead of trying to bring it up to date, which would have spoiled it. It has many characteristics of the ballet, music and literature of that dynamic decade. The mixture of styles, alternating between slangy informality of idiom and serious and elevated emotionalism, the incessant attempt to be clever and different, the desire to shock, the combination of sophisticated wit with the most unabashed use of vaudeville devices—all these earmarks of the 1920s are to be found in *Prodigal Son*.

Mr. Balanchine often runs into difficulties when he is dealing with a dramatic narrative rather than an abstract theme, and *Prodigal Son* has some weak sections. The two servants in the opening scene seemed like musical-comedy characters, and there was little choreographic invention in the whole episode. The temptation scene was as full of tricks as

(Continued on page 31)

Edward Johnson

(Continued from page 3)

golden railing (the set for the marriage scene in *Le Nozze di Figaro*) came groups of singers in costume, while Mr. Pelletier conducted excerpts from the operas illustrated. Un Ballo in Maschera was recalled first, with Leonard Warren, Jan Peerce, Lorenzo Alvaray, and Lawrence Davidson in costume, and the chorus and ballet congregated around them. Next came *La Traviata*, with which Mr. Johnson opened his first season as general manager, in 1935. Lucrezia Bori appeared in the costume of Violetta, one of her greatest characterizations, escorted by Giuseppe de Luca, a great baritone of that earlier day, as Germont, and Eugene Conley, who made his debut this season, as Alfredo. Lawrence Tibbett made a quick change to his Iago costume to appear in a scene from *Otello*, with Giovanni Martinelli, formerly one of the illustrious portrayals of the Moor, and Florence Quartararo, as Desdemona. Raul Jobin, Inge Manski, Robert Merrill, and Nicola Moscona represented characters from *Faust*. Erna Berger, Emanuel List, Jarmila Novotna, and Eleanor Steber were in *Der Rosenkavalier* costumes. Licia Albanese, Louis D'Angelo, and Richard Tucker were characters in *Manon Lescaut*. The *Tosca* principals reappeared, with the exception of Mr. Tibbett.

Representing Peter Grimes, the next-to-last of the eighteen operas in English produced by Mr. Johnson, were Frederick Jagel, Paula Lenchner, Jean Madeira, Maxine Stellman, Polyna Stoska, and Hugh Thompson. As Lohengrin, Set Svanholm appeared in a costume worn by Mr. Johnson in Italy thirty years ago, when he was known as Edoardo di Giovanni. Two Mozart operas were signalled: In *Le Nozze di Figaro* appeared Anne Bollinger, Frances Greer, Lois Hunt, and Irene Jessner; and in *Don Giovanni*, Salvatore Baccaloni, Rose Bampton, Patrice Munsell, and Regina Resnik. Finally, all the singers who had not yet appeared entered as characters in *Die Meistersinger*, led by Kurt Baum, Dezso Ernster, Margaret Harshaw, Astrid Varney, Osie Hawkins, Friedrich Schorr—a great Hans Sachs of the past—and a David who appeared in many performances with him, Karl Laufkoetter. Other alumni of the company who were present to pay tribute were Marjorie Lawrence, Karin Branzell, and Léon Rother.

"But you have not yet seen all the masters of music at the Metropolitan



Edward Johnson as Pelléas, notable among his twenty Metropolitan roles

tan," Mr. Brownlee said. "There are other mastersingers and minnesingers and master musicians, masters of miming—stage directors we call them; masters of lighting and scenery and properties, costume and make-up, masters of management, technical masters of every operatic device.

"We welcome them on the stage. Some of them have seen service here for longer years than we. Here they come from past and present, stage and studio—artists and craftsman from a dozen guilds."

AS the orchestra played the triumphal Meistersinger march, the stage filled with these artists and craftsmen, until, accompanied by a roll on the drum, Miss Bori went off stage, and Mr. Brownlee said:

"Many of you remember that night 28 years ago when Edward Johnson sang his first Avito in *L'Amore dei Tre Re*. To us he is Eddie. Oh, Eddie!" And Mr. Johnson appeared, clad in his "working clothes"—white tie and tails, with his opera hat crushed under his arm. One after another, dignitaries moved before the microphone to pay him honor and bestow gifts. Mr. St. Laurent extended congratulations, saying that Mr. Johnson has, "by his example and his interest, done much to stimulate the musical life of his native country, and remained a faithful and worthy son of Canada."

Mrs. August Belmont, founder and president-emerita of the Metropolitan Opera Guild, announced that the net proceeds of the evening would go into an Edward Johnson Testimonial Fund. Because all contributed their services, and an anonymous gift from a friend of Mr. Johnson's covered additional expenses, the total stood at \$46,190 for the evening. This included seat sales, individual gifts, and a gift of \$10,000 by the guild itself.

George A. Sloan, chairman of the board of the Metropolitan Opera Association, said that the board was planning to "hang our great guest of honor in the foyer to the Grand Tier"—in other words to commission a portrait by Eugene Speicher as its tribute to Mr. Johnson. He asked permission to "tell off" Mr. Johnson at last, saying to all the ladies that the secret of this Don Giovanni is "that his life has been neatly balanced between work and play."

Mr. Johnson, in responding, said that he had not realized he had ever sung *Don Giovanni*—he thought he was Pelléas. He referred to his early days, suggested by the photograph of him with his brother in the souvenir program, and said that, since he began as a boy soprano, he should properly say that he had loved music since he was a little girl. His first song in public was *Throw Out the Life Line*, he recalled.

IN a more serious vein, he thanked everyone for the "loyalty and support given me through these years" and for the contributions to the Edward Johnson Reserve Fund. "For in times of stress," he added, "if there should arise the question of whether this glorious institution can continue, we should all like to feel that there will always be a Metropolitan Opera."

He paid tribute to the influence and assistance of the late Edward Ziegler, and to his colleagues in the management who retire with him—Earle R. Lewis and Frank St. Leger. Then, as the curtain was lowered on a final burst of applause, the central figure on the stage, with his opera hat still under his arm, turned to his colleagues to receive their gifts. From the International Alliance of Theatrical Stage Employees, Local No. 1, he had received a life membership card in gold, presented by Richard F. Walsh, president, and now Mr. Walsh also gave him a gold watch and band, from the Metropolitan stagehands. From the artistic personnel, presented by Lawrence Tibbett, he received a perpetual clock, and a large silver salver, to be inscribed with the signatures of all the donors. The chorus, represented by Marguerite Belleri and Ludwig Burgstaller, its senior members, gave him a silver scroll on an ebony base. The orchestra's Kathleen Hardin, ballet secretary, gave him a Dresden figurine of a dancer, on behalf of the ballet. All the gifts were suitably inscribed.

Mr. Johnson made responses to each, in a manner indicating his emotion, but with that aplomb which has marked his public appearances throughout his career as pilot of the company.

MR. JOHNSON'S association with the house has occupied almost 28 unbroken years. When Giulio Gatti-Casazza invited him to join the company in 1922, and he made his debut on Nov. 16 in the role of Avito in Montemezzi's *L'Amore dei Tre Re*, he had already sung this and other leading roles with the Chicago Opera Association. It was as Avito that he had made his New York debut two years before, with the Chicago company at the Lexington Theatre.

His first theatrical experience in New York, however, had been on the operetta stage, as Niki in Oskar Straus' *A Waltz Dream*. His debut occurred on Jan. 27, 1908, in the Broadway Theatre. He had come to New York from Toronto, where he had attended the University of Toronto for barely one year, when he substituted for an ailing tenor as soloist with a chorus, and the profession of music caught hold of him irrevocably. He studied in New York with Mme. von Feilitzsch, and sang in church for his bread and butter. After one season on Broadway, he went to Italy, studied with Lombardi for two years, and made his operatic debut in the title role of Andrea Chenier at the Teatro Verdi, in Padua, in January, 1912. This was the Edoardo di Giovanni period, when he Italianized his name to be acceptable to Italian audiences. Shortly after his return to America, he changed it back to Edward Johnson.

Among his triumphs in Europe were the creation in Italy of the role of Parsifal, under Arturo Toscanini at La Scala, in January, 1914, and participation in world premieres of Alfano's *L'Ombra di Don Giovanni*, Montemezzi's *La Nave*, Pizzetti's *Fedra*, and Puccini's *Il Tabarro* and Gianni Schicchi. Before joining the Chicago Opera in 1919, he sang in Buenos Aires, Rio de Janeiro, São Paulo, and Montevideo, and spent a season in Spain.

During his thirteen years as a popular tenor at the Metropolitan, he sang twenty roles in three languages. Notable among these were the American operas he helped to create—*The King's Henchman* (1927) and Peter



His first New York role—as Niki in Oskar Straus' *A Waltz Dream*, 1908

Ibbetson (1931), both by Deems Taylor; and *Merry Mount* (1934), by Howard Hanson. His Pelléas, in the first Metropolitan production of Debussy's opera (1925) was another outstanding achievement. He sang with Rosa Ponselle in the production of Spontini's *La Vestale* (1925); assumed the title roles in the American premieres of Pizzetti's *Fra Gherardo* (1929) and Rimsky-Korsakoff's *Sadko* (1930); and was Dick Johnson in the revival of Puccini's *The Girl of the Golden West*, with Maria Jeritz (1930).

His other Metropolitan roles were Mario Cavaradossi, in *Tosca*; Dimitri, in Boris Godounoff; Canio, in *Pagliacci*; Faust; Rodolfo, in *La Bohème*; Radames, in *Aida*; Des Grieux, in *Manon Lescaut*; Pinkerton, in *Madama Butterfly*; Don José, in *Carmen*; Roméo, in *Roméo et Juliette*; and Loris, in *Fedora*.

After the resignation of Mr. Gatti-Casazza, when Herbert Witherspoon was appointed general manager of the Metropolitan, Mr. Johnson was one of the most active members of the company in appealing for assistance to save the institution from the threats of dissolution in the days of depression. When Mr. Witherspoon died suddenly, on May 10, 1935, the post of general manager was offered to Mr. Johnson. He took over on May 15, and began a regime which saw many changes in procedure. Discovering singers through radio auditions is one development of which Mr. Johnson is proud, as well as the fact that many young American singers have been given an opportunity to sing at the world's greatest opera house. The ten years of Saturday matinee broadcasts sponsored by the Texas Company are also a matter for pride, as well as the increasing magnitude of the spring tours. Opera has also been brought to new audiences through the media of television and recording.

Although he evoked Winston Churchill as an example of a ready tongue that might be stymied in such a situation, Mr. Johnson, like the suave British statesman, found words to express himself on the Metropolitan stage that Tuesday evening. He said:

"The success and strength of any organization must be based on the combined co-operation and harmony within itself. This applies particularly to an opera company... Whatever sorrow or regret I may feel on leaving the Metropolitan is more than compensated and outweighed by the joy and satisfaction I have had in the years we have worked together."



As Peter Ibbetson, in one of three American works he helped to create



Kreislerian Liebesfreud

On Feb. 1, the night before Fritz Kreisler reached his 75th birthday, musicians and admirers joined in a jubilee dinner in his honor at the Ritz-Carlton Hotel, arranged by the Musicians Emergency Fund. Nathan Milstein, who headed the violinists' committee that planned the musical program, played the Pugnani-Kreisler Præludium and Allegro. With Dimitri Mitropoulos as accompanist, Jennie Tourel, mezzo-soprano, sang The Old Refrain. Claudio Arrau, pianist, also took part in the musical part of the program.

From France, Mr. Kreisler's distinguished colleague and lifetime friend, Jacques Thibaud, cabled his greetings. Mrs. Lytle Hull, president of the Musicians Emergency Fund, presided over the gathering. Tributes of affection and honor were paid by Bruno Walter, with whom Mr. Kreisler has appeared countless times over the years; Georges Enesco, like Mr. Thibaud a lifelong friend of the Viennese violinist; and H. V. Kaltenborn, the commentator, who has also enjoyed a long friendship with the Kreislers.

Members of the board of the Metropolitan Opera Association and the Philharmonic-Symphony Society were present to pay tribute to Mr. Kreisler, along with publishers, managers, concert-goers, and well-wishers generally. Mr. Milstein's committee of violinists included a virtual Who's Who of the upper echelons of the violin-playing world—John Corigliano, Samuel Dushkin, Mischa Elman, Georges Enesco, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin, Joseph Szigeti, Albert Spalding, Tossy Spivakovsky, Isaac Stern, and Efrem Zimbalist. Other musical celebrities attending the dinner, or sending their greetings, were Serge Koussevitzky, Myra Hess, Lawrence Tibbett, and Mrs. John McCormack, widow of the late tenor. Among the musical organizations represented were Mr. Kreisler's managers, National Concert and Artists Corporation; G. Schirmer, Inc., which has published much of his music; Steinway and Sons, whose piano he has used for his accompaniments; and the American Society of Composers, Authors and Publishers, of which Mr. Kreisler has long been a member.

A part of this celebration is available on records, admirers of the violinist will be happy to hear. Mr. Kreisler's speech was recorded that night in part by James Fasset, the alert music chief of CBS. Along with a portion of Mr. Walter's remarks, the speech was broadcast in the intermission period of the Philharmonic-Symphony concert of Feb. 19, introduced by Mr. Fasset. The Musicians Emergency Fund, equally alert, recorded the entire proceedings from the broadcast, and are now selling them to add to their relief fund. The two ten-inch discs (cut at 78 revolutions per minute) may be obtained for three dollars from the Musicians Emergency Fund at 113 West 57th Street, New York 19, N. Y.

American Male Chorus

When the Philippines attained their independence, on July 4, 1946, a chorus of ninety men—American, Chinese, Australian, and Filipino soldiers—banded together to sing at the ceremony. In the following month, the War Department asked the American component of this international male chorus to return to the United States, to make a tour of Army hospitals. Thirty-five American soldiers, sailors, and marines arrived in San Francisco in September, 1946, to begin the tour. After they had appeared in three hospitals in California, however, a cut in Army appropriations cancelled the rest of their projected tour.

Twenty-six of the men said that they would be willing to be discharged as a unit in California, for the purpose of continuing the hospital tour on their own responsibility. The founder and conductor, Lewis Bullock, of Kalamazoo, Mich., was able to make the necessary arrangements, and the civilian American Male Chorus came into existence, singing its first public concert in the War Memorial Opera House in San Francisco.

In the years since then, the American Male Chorus has sung in scores of hospitals, in 850 schools and colleges, and in Carnegie Hall in New York. It has averaged thirty performances a week in three years of touring, a record unequalled by any other musical organization. To support its appearances across the country, the group has organized the American Male Chorus Concert Association, which now functions in ninety cities, and has over three thousand members in such cities as Buffalo, N. Y., and Johnstown, Penna.

Music on the Roof

In Los Angeles, one of the chief chamber-music groups is known as Evenings on the Roof, because the music is, quite literally, played on the roof. At the Free Library of Philadelphia, however, music is visible as well as audible on the roof. When the Curtis String Quartet recently played in the Lecture Hall of the library, the full score of Schumann's F major String Quartet was projected on a screen in the Roof Reading Room, so that those who wished to follow the performance from the score could do so, while listen-

ing to the quartet's playing through amplifiers.

The members of the Curtis String Quartet, incidentally, have probably played together longer than any other American chamber-music group. They are Jascha Brodsky, first violin; Louis Berman, second violin; Max Aronoff, viola; and Orlando Cole, cello. Without a single change in personnel, the quartet has functioned continuously for 23 years, giving more than 2,500 concerts in various cities of the United States, Canada, and Europe. Does any other string quartet claim greater longevity, without any change in membership? Has any other American quartet played 2,500 concerts? Facts, please.

Maryla II

Remember how parents used to name their daughters Gloria, back in Gloria Swanson's heyday? The newest trend in expressing admiration at christening time, it seems, is to pay tribute to the Polish pianist, Maryla Jonas. The first American child to be named after Miss Jonas, Maryla Ann Maness, of Kansas City, Mo., is now three years old. The second, a few months younger, is Maryla Brooks, of Celso, N. C. The parents of Maryla Brooks are former social workers who now live in a little co-operative colony consisting of young people who have sought to return to simple living,



away from urban pressures and competition. To the pianist, whose life story she had read shortly before her daughter was born, Mrs. Brooks wrote: "I have never written a fan letter in my life, and I don't like to think of this as being such. It is just an expression of my gratitude for a life nobly and creatively lived. I will be proud to tell little Maryla about the one for whom she is named."

Mendelssohn der Maler

In addition to his musical gifts, Mendelssohn possessed a pleasing faculty with the paint-brush. The Library of Congress has recently come into possession of "an extremely charming and delicately executed water color by Mendelssohn of the Gewandhaus in Leipzig." The library's *Quarterly Journal of Current Acquisitions* provides further data: "Samples of his water colors are rarely seen, since most of them are treasured by various branches of his family. Besides, the greater number of them were painted on vacations in Italy, Switzerland, or Scotland, so they that have relatively little connection with his daily or profes-

sional life. Nothing, however, could be more closely connected with his career than the present picture. The Gewandhaus, or market hall of the garment merchants in Leipzig, was used for all the major symphony concerts of Leipzig after 1781. It has been restored and enlarged twice, and although the present building rarely sees garment merchants other than those on pleasure bent, it is still called the Gewandhaus. A long line of famous conductors—Ferdinand Hiller, Niels Gade, Arthur Nikisch, and Wilhelm Furtwängler—have contributed towards its international reputation, but unquestionably the most famous conductor of them all was Felix Mendelssohn, who led the orchestra from 1835-43. At the foot of the picture, there is a presentation inscription to Henriette Grabau, dated "Leipzig 23/236," and a musical extract from Cherubini's *Ali Baba* (Introduction to Act I). According to the review of the sixteenth concert of the season on Feb. 11, 1836, as printed in the *Allgemeine Musikalische Zeitung*, the program ended with a sextet from *Ali Baba*. Since Miss Grabau had been the regular soprano singer with the orchestra since 1825, she undoubtedly took part in the sextet, and therefore the picture must have meant a great deal to her."

Brother Mojica

José Mojica, the handsome Mexican tenor who sang Nicias and Pelléas opposite Mary Garden's Thaïs and Mélisande with the Chicago Civic Opera in the 1920s, and later became a popular figure in Spanish-language motion pictures, has for some years devoted himself to the Church. Now a friar, Brother Mojica recently visited Buenos Aires, where he was enormously popular in films and on the radio fifteen years ago. In his religious habit, he sang over the radio and in recital, to help raise a fund for the construction of a new church in Peru, the country in which he joined his order.

Metropolitan Box Score

Key:

W—A winning performance
T—A tie, with a balance of good and bad features
L—A losing performance

Score from Feb. 16 to March 11:
Khovanchina, Feb. 16.....T
Don Giovanni, Feb. 17.....L
Madama Butterfly, Feb. 18.....T
Aida, Feb. 18.....L
La Bohème, Feb. 20.....W
Aida, Feb. 21.....L
Gianni Schicchi and Salome, Feb. 22.....T
Der Rosenkavalier, Feb. 23.....T
La Traviata, Feb. 24.....T
Khovanchina, Feb. 25.....L
L'Elisir d'Amore, Feb. 25.....T
Faust, Feb. 26.....T
Die Meistersinger, Feb. 27.....T
Tosca, Feb. 28.....L
Simon Boccanegra, March 1.....W
Le Nozze di Figaro, March 2.....T
Aida, March 3 (afternoon).....T
Aida, March 3 (evening).....L
Rigoletto, March 4.....W
Lohengrin, March 4.....T
Khovanchina, March 6.....T
Don Giovanni, March 8.....L
Samson et Dalila, March 9.....W
Manon Lescaut, March 10.....L
Aida, March 11.....L
Faust, March 11.....T

Summary of the period:

Win—4; Tie—13; Lose—9

Summary for the season to date:

Win—11; Tie—42; Lose—24

Meph. E.



Aaron Copland, one of the judges, congratulates Earl George, of the University of Minnesota theory department, upon winning the 1950 University of Illinois Festival of Contemporary Arts composition contest with his Thanksgiving Overture. Between the two is John M. Kuypers, of the University of Illinois

Contemporary Arts Festival At University Of Illinois

By ARTHUR BERGER

Urbana, Ill.
MIDWESTERN musicians were delighted by the unanticipated prominence given to composers from their own ranks at a music festival in their own region. The opening program in the third University of Illinois Festival of Contemporary Arts, on March 3, listed five short orchestral works selected from the 92 submitted in a contest held jointly by the university and the publishing firm of Boosey and Hawkes. A nom de plume had hidden each composer's identity, but four of the winners selected by the committee in New York were revealed by the program to be teachers in Illinois and neighboring states—Karl Ahrendt, of Augustana College, Rock Island, Ill.; Earl George, of the University of Minnesota; Owen Reed, of Michigan State College; and Eugene Weigel, of the University of Illinois itself.

The members of the committee—Aaron Copland, Otto Luening, and Wallingford Riegger—named George the winner on the basis of concert performances of the five works by the University of Illinois Symphony. This school orchestra is a well-trained group that maintains unusually high standards under the direction of John M. Kuypers, head of the school of music, and a moving spirit behind these lively festivals. The prize—publication of the winning piece by the co-sponsor—was offered for a composition suitable for performance by high school, college, or university orchestra. George's Thanksgiving Overture eminently filled these conditions; it is short, effective, and typical of the current musical vogue of athletic Americanism.

The readily identifiable marks of this vogue dominated the entire proceedings. If resident midwestern composers have evolved no special regional style—and there is no particular reason why they should—they showed an average level of competence equal to that of their contemporaries in other regions. They reminded the listener that facile composers everywhere have the same easy access to the overworked simple rhythmic clichés, the enforced motor impulses, and the perennial pentatonic motives that are now well enough crystallized for some bright seeker of a Ph.D. to catalogue for us in his thesis.

Weigel's Sonata for Strings was easily the most distinguished work in the concert; but it is understandable, taking the contest on its own terms, that the George piece won. The first movement of the Weigel was not so concise or frank as the other two, and somewhat different in its aim. The composer explores the capacities of the string section expertly, without excluding student orchestras by creating great technical difficulties; but Sonata for Strings seems more a work for the general repertoire rather than a school piece. Its pages reflect the stages of the composer's progress in freeing himself from a tendency to imitate Hindemith. The American clichés in the latter portion seem to be his temporary means of escape; and escape from Hindemithian technique is difficult, since it almost always carries with it some of Hindemith's own personality. He is much more difficult to emulate than composers with greater objectivity.

The writer, who was invited to Urbana to contribute to the festival a talk on Schönberg and Stravinsky, found it strange, but very rewarding, to go so far to hear Aaron Copland conduct, in fine style, a performance of his own Rodeo Suite, in the March 3 concert, after the award was made. In New York we hear him conduct only in the pit for ballet performances, and this rarely. It was also refreshing to encounter in the chamber-music programs of March 4 two names that appear from time to time in reports from Europe, but never from New York—Werner Egk and Elizabeth Lutyens. Listening to their music, however, was more enlightening as to their styles than inspiring as an experience. Egk's Temptation of Saint Anthony was written in the French occupation zone of Germany in 1945, and is well calculated to please occupation tastes. French texts are done up in the modern-antique style established by Milhaud (Suite Provençale) and Stravinsky (Pulcinella)—a style that might have been diverting in Egk's hands if he had written less than half as much. The Lutyens Chamber Concerto, Op. 8, No. 1, is an inoffensive little work by an Englishwoman dabbling in the shallows of atonalism.

A conservative set of variations by Hubert Kessler, of the University of Illinois faculty, and the writer's Words for Music, Perhaps, for voice,

flute, clarinet, and cello, were also heard, as were pieces, requiring no introduction, by Paul Hindemith, Wallingford Riegger, and Ernst Toch. The coal strike closed the university buildings on evenings and weekends, limiting rehearsal and concert time and space. As a result, the choral and opera programs were cancelled and works for larger chamber combinations had to be omitted.

With the strike settled and restric-

tions removed, the festival went its scheduled course with a concert of works by University of Illinois students, on March 14; an all-Stravinsky program, conducted by the composer, on March 21; and a Walden Quartet program of unfamiliar English music, on March 26. Stravinsky had been invited back to the university after his success at last year's festival, when he conducted a college orchestra for the first time in his career.

Boston Symphony Introduces Three Preludes By Pfitzner

By CYRUS DURGIN

Boston

POSTPONED from an earlier concert, the three preludes from Pfitzner's *Palestrina* finally had their first local performances, in the Boston Symphony program for Jan. 27 and 28, conducted by Charles Munch. These interesting but unimportant novelties shared the program with Stravinsky's *Card Game* and Schubert's C major Symphony. These concerts marked Mr. Munch's dispensing with the stage risers—an arrangement it is said he has desired from the start. Having the full orchestra seated on a level stage did not look well, nor did it sound well on first hearing, since the woodwinds and brass seemed too subdued.

The previous week Richard Burgin conducted the orchestra in two movements from Milhaud's orchestration of Couperin's *La Sultane*; Vaughan Williams' boring *Concerto for Two Pianos*, with Arthur Whittmore and Jack Lowe as nimble soloists; a suite from Bartók's *The Miraculous Mandarin*, in which the composer raises a terrific din; and Shostakovich's First Symphony.

Fabien Sevitzky brought his competent Indianapolis Symphony to Symphony Hall, on Jan. 14, in the Richmond Celebrity Series. The well rehearsed ensemble played Haydn's *La Chasse* Symphony; Rachmaninoff's Second Piano Concerto, with Menahem Pressler as the soloist; a Bach fugue, orchestrated by the conductor; Robert Russell Bennett's slick *Overture to the Mississippi*; Dohnányi's *Valse Symphonique*; and Hindemith's *Symphonic Metamorphosis on Themes of Weber*.

On Feb. 3 and 4 Mr. Munch conducted the Boston Symphony in a colorful but unevocative performance of Debussy's *La Mer*; Benjamin Britten's *Variations on a Theme of Frank Bridge*, last heard here in 1941; and William Walton's Symphony, new to Boston.

The following week Mr. Munch presented the world premiere of William Schuman's Violin Concerto, with Isaac Stern performing a labor of love in the fiendishly difficult solo part. A rather crabbed work, the concerto has an unusual formal structure, effective scoring, a songful slow movement, and an over-all cleverness. The composer was present and bowed from the stage. Mr. Stern also gave a warm and glowing account of Mendelssohn's Violin Concerto. The same composer's *Reformation Symphony* and Samuel Barber's *Overture, The School for Scandal*, completed the program.

That valiant band of amateurs with professional leadership, the Civic Symphony, gave a program in Jordan Hall, on Feb. 23, under the direction of Paul Cherkassky, a first violinist with the Boston Symphony. Beethoven's *Egmont Overture*; Mendelssohn's G minor Piano Concerto, with (Miss) Tung Kwong Kwong as the expressive and gifted soloist; and Borodin's Second Symphony made up the program.

The Boston Symphony's concerts on Feb. 24 and 25 were superbly performed. Robert Casadesu gave a

polished, gracefully phrased reading of Mozart's Piano Concerto in C major, K. 467, and assisted in D'Indy's neglected but treasurable Symphony on a French Mountain Air, which Mr. Munch conducted with a beautiful balance between the choirs and a sense of passion that is intense but not exaggerated. Similar qualities were exhibited in the conductor's presentation of Schumann's Fourth Symphony and the Introduction to D'Indy's *Fervaaal* on the same program.

The orchestra's fourth Sunday concert, on Feb. 26, introduced Ossy Renardy to local audiences. He displayed enormous technical prowess in the solo portion of Paganini's D major Violin Concerto. The program, conducted by Mr. Munch, also included Mendelssohn's *Reformation Symphony* and Brahms' Fourth Symphony. At the sixth Tuesday concert, two days later, Mr. Renardy repeated his performance of the Paganini concerto. Since Mr. Munch was ill, Richard Burgin substituted as conductor, and altered the program to include Haydn's Symphony in G major, No. 88, and Tchaikovsky's *Pathétique Symphony*.

The New England Opera Theatre, directed by Boris Goldovsky, gave the first Boston performance of Benjamin Britten's comic opera, *Albert Herring*, at the Boston Opera House, on Jan. 15. Mr. Goldovsky had introduced it at Tanglewood last August. On second hearing it seemed less amusing than before, although it is cleverly written. In the title role David Lloyd sang well, enunciated clearly, and acted ably to score a distinct success. Ellen Faulk appeared as Lady Bilwows, Ruth Ramsey as Florence Pike, Janet Southwick as Miss Wordsworth, James Pease as Mr. Gedge, Luigi Vellucci as Mr. Upfold, Francis Barnard as Police Superintendent Budd, Nora Riggs as Emmie, Frances Cammuso as Cis, Bennett Eppes as Harry, Manfred Hecht as Sid, Edith Evans as Nancy, and Eleanor Davis as Mrs. Herring.

On Feb. 12 the same opera company gave one of the best performances in its four-year history, Verdi's *Rigoletto*. Mr. Goldovsky restored the opera's original locale, the court of Francis I of France, used some of the characters' original names (the opera is based on Victor Hugo's *Le Roi S'amuse*), and restored the tenor's third-act aria, *Possente amor mi chiamo*. The cast included Adele Addison as Gilda, Rosalind Elias as Maddalena, David Lloyd as King Francis, Robert McFerrin as Rigoletto, and Francis Monachino as Sparafucile.

More opera was provided by the San Carlo Opera Company, which in eight days, beginning Jan. 22, presented *Carmen*, *La Bohème*, *Aida*, *La Traviata*, *Madama Butterfly*, *Cavalleria Rusticana* and *Pagliacci*, *Rigoletto*, *Faust*, *Il Trovatore*, and *The Barber of Seville*. Carlo Moresco conducted. Among the new singers the best seemed to be Rina Telli, soprano, and John Cortay, tenor.

Concerts during January included the last appearance of Dame Myra Hess before her illness.

Three Groups Present Opera In Philadelphia

PHILADELPHIA.—During the early months of the year three local opera companies were represented by various productions. The Philadelphia La Scala Opera Company opened its season in the Academy of Music on Jan. 5, with a well-sung performance of Verdi's *La Traviata*. Lucia Evangelista, in the role of Violetta, made her first appearance in this city, and sang attractively with a clear voice. Nino Martini made a handsome Alfredo, and Cesare Bardelli was an assured Germont.

A new organization, the Philadelphia Civic Grand Opera Company, presented as its first production, Saint-Saëns' *Samson et Dalila*, given in the Academy of Music, on Jan. 25. Anthony Terracciano conducted a noteworthy cast that included Giovanni Martinelli as a robust and convincing Samson, Blanche Thebom as an alluring Dalila, Martial Singher as a first-rate High Priest, Nino Ruasi as the Old Hebrew, and John Lawler as Abimelech.

The following evening, the Philadelphia La Scala group returned to offer Rossini's *The Barber of Seville*. Agata Borzi appeared as Rosina, Nino Martini as Almaviva, Enzo Mascherini as Figaro, Lloyd Harris as Dr. Bartolo, and Victor Tatzoy as Don Basilio. Giuseppe Bamboschek conducted expertly.

Another performance of *The Barber of Seville*, this time sung in English, was staged by the American Opera Company in the Academy of Music on Feb. 10. The cast included Adelaide Bishop as Rosina, Milton Sandler as Almaviva, and Roy Wilde as Figaro. Vernon Hammond conducted.

A performance of Puccini's *Tosca*, on Feb. 16, by the Philadelphia La Scala company, had June Kelly in the title role. Thomas Cannon, formerly with the Ballet Russe de Monte Carlo, has been appointed ballet master and choreographer for the company.

An all-Brahms program, on Jan. 10, marked the first concert of the season by the Philadelphia Orchestra on behalf of its Pension Foundation. Rudolf Firkusny donated his services as soloist in the First Piano Concerto, which he played with insight and mastery technique. The Academic Festival Overture and the First Symphony completed the program, which was conducted by Eugene Ormandy.

The Philadelphia Orchestra's third youth concert, on Jan. 12, conducted by Mr. Ormandy, offered Schubert's Third Symphony; Saint-Saëns' Second Piano Concerto, with Joseph

Rezits, New York pianist and former student at Curtis Institute, as soloist; several works by Johann Strauss; and Richard Strauss' *Death and Transfiguration*.

In its regular concerts for Feb. 3 and 4 Mr. Ormandy conducted the orchestra in his orchestration of Bach's *Toccata in C major*, Brahms' Fourth Symphony, and Beethoven's Fourth Piano Concerto, with Menahem Pressler as soloist.

The second Pension Foundation concert, on Feb. 16, was an occasion filled with nostalgia and emotion. As part of an all-Tchaikovsky program Efrem Zimbalist, who is bidding farewell to the concert world this season, appeared as soloist in the Violin Concerto. The director of the Curtis Institute has played 43 concerts with the Philadelphia Orchestra during his long career. The program, conducted by Mr. Ormandy, also included the Overture to *The Voyevoda* and the Fourth Symphony.

The Boston Symphony paid its first visit under its new conductor Charles Munch, on Jan. 11. The Frenchman presented a familiar program—the Handel-Harty Water Music Suite, Tchaikovsky's *Pathétique* Symphony, and Schumann's Fourth Symphony.

Isaac Stern appeared on Emma Feldman's All Star Concert Series, on Jan. 13, and Yehudi Menuhin was presented in his only Philadelphia recital this season, on Jan. 23, by the Philadelphia Forum. Alec Templeton also gave a recital under the auspices of the forum, on Feb. 9. The Bach Festival Society of Philadelphia, directed by Sherwood Kains, sang Beethoven's *Missa Solemnis*, on Feb. 13, and the Philadelphia All-Girl Piano Orchestra presented a program under the direction of Carl Knisley, on Feb. 7.

Henry E. Gerstley, president of the Wilkening Manufacturing Company, a former president of the Philadelphia Opera Company and of the Robin Hood Dell Concerts, has been named a member of the board of directors of the New School of Music.

—JANE L. DIEDERICH

L'Amico Fritz Revived By Philadelphia Group

PHILADELPHIA.—Pia Tassinari and Ferruccio Tagliavini came to Philadelphia to sing Suzel and Fritz in Mascagni's *L'Amico Fritz*, in the second bill of the newly formed Philadelphia Civic Grand Opera Company, on Feb. 24, in the Academy of Music. The version given of Mascagni's rustic comedy was an abridged one, leaving time for *Cavalleria Rusticana* as a curtain-raiser.

It was a revelation to see and hear Miss Tassinari in this sentimental, lyric role. At the Metropolitan, she frequently seemed to overtax her voice, and the virtues of her artistry tended to be obscured by the sense of strain in her singing. As Suzel, she sang delightfully. She discovered the lilt, the charm of phrasing, and the melting pathos without which this music is as thin as water. Her acting was enchantment itself—gracious, true, appealing, and wholly devoid of self-advertisement.

Mr. Tagliavini's interpretation was wholly external, without the absorption in characterization and story that marked his wife's performances. But he sang admirably, finding ample opportunities for the ardent romantic style in which he is happiest. The duet of the cherries was close to perfection in the blending of the voices and the tone quality of the two singers.

Others in a workmanlike cast were Claudio Frigerio, Maria Pasca, John Lawler, George Tallone, and Elena Giordano. Fausto Cleva conducted with his customary fine musicianship and sense of drama, although it was apparent that the orchestra had not had enough rehearsal.

Cavalleria Rusticana, obviously thrown onto the stage without the slightest preparation, was a shambles.



Leone-Johnston

Backstage during the first performance of the new Philadelphia Civic Grand Opera Company—*Samson et Dalila*—are Martial Singher, as the High Priest; Dr. Chevalier L. Jackson, president of the company; Blanche Thebom, as Dalila; Anthony Terracciano, general manager of the company; Dr. G. P. Giambolvo, a member of the group's board of directors; and Giovanni Martinelli, as Samson. The company scheduled three performances in the Philadelphia Academy of Music.

Mr. Cleva strove, unfortunately without enough success, to hold things together. The performers, none of whom were comfortable enough to function satisfactorily, were Sara Menkes, as Santuzza, making her first appearance in the East (she came from South America to sing with the San Francisco Opera in 1948); Rafael Lagares, as Turiddu; Mr. Frigerio, as Alfio; Rosalia Maresca, as Lola; and Elaine Buehler, as Mamma Lucia.

—CECIL SMITH

Los Angeles Plans April Music Festival

LOS ANGELES.—The fourth annual Los Angeles Music Festival will offer three Friday evening programs this year, on April 14, 21, and 28. Franz Waxman is founder and music director of the festival, which is co-sponsored by the committee on drama, lectures, and music of the University of California in Los Angeles. The first program, held in Royce Hall, on the university campus, will present the Los Angeles premiere of Schubert's *Mass in E flat major*, performed by the City Concert Choral and the festival orchestra, conducted by Roger Wagner, with Helen Spann, soprano; William Olvis, tenor; and Ralph Isbell, bass, as soloists. Mr. Waxman will conduct the rest of the program, which will include Mozart's *Symphony in E flat major*, K. 543, and the Overture to the same composer's *The Abduction from the Seraglio*. The City of Los Angeles department of municipal art, bureau of music, will share the sponsorship of this event. The second festival presentation will be Smetana's opera, *The Bartered Bride*, conducted by Jan Popper and sung by the winners of county-wide auditions. This Guild Opera Company production will be co-sponsored by the board of supervisors of Los Angeles County. The festival will close with the West Coast premiere of Mahler's Ninth Symphony, conducted by Mr. Waxman.

Earl George Wins NFMC Choral Award

The National Federation of Music Clubs has awarded the \$500 prize in its 1948-49 contest for a religious or patriotic choral work to Earl George for his *Missa Brevis*, a requiem scored for chorus, two soloists, and orchestra. The winner is a 25-year-old resident of Minneapolis. Honorable mention was given to three composers—Ulysses Kay, for *Song of Jeremiah*; Louise Talma, for *The Spirit of the Lord*; and Richard K. Winslow, for *Music on a Religious Text*.

Aspen To Sponsor Summer Music Center

ASPEN, COLO.—Inspired by the success here last year of the International Goethe Bicentennial Convocation and Music Festival, the Aspen Institute for Humanistic Studies has been incorporated as a non-profit organization to conduct a music center where concerts, music instruction, and lectures will be combined. The institute will be open from June 26 to early September.

The opening series of concerts, on June 27 and 29 and July 1 and 2, devoted largely to Wagnerian music, will be played by the Denver Symphony, conducted by Saul Caston, with Helen Traubel and Lauritz Melchior as soloists. A second series by the Denver Symphony, with other soloists, will follow on July 11, 12, 25, and 26. Music by Bach and his contemporaries and by modern composers will be stressed during the rest of the summer. Bach cantatas and concertos, Pergolesi's *Salve Regina*, and works by Hindemith, Stravinsky, Milhaud, Schönberg, Bartók, Britten, Strauss, and Bloch are scheduled for performance. Joseph Rosenstock will be the musical director, and the performers will include those who are in residence as teachers as well as visiting musicians. The faculty members announced at this time are the members of the Paganini String Quartet, the Juilliard Quartet, and the Albeneri Trio, and Vronsky and Babin, Herta Glaz, Mack Harrell, Uta Graf, and Leslie Chabay. Lecturers on music will be Carleton Sprague Smith and Olin Downes.

European Audiences Hear Doree in Opera

Since the beginning of the year Doris Doree has been kept busy with engagements in European opera houses. In January she sang the roles of Guttrune in *Götterdämmerung* and Sieglinde in *Die Walküre* with the Paris Opéra. At the end of that month she went to Barcelona, Spain, where she repeated those roles and also sang the part of Venus in *Tannhäuser*, in a Wagnerian festival. During March and April she is singing the title roles in *Aida* and *Madama Butterfly* with the Covent Garden opera company in its tour of the English provinces. At the end of April she will go to Dublin, Ireland, to sing *Aida*, and Amelia in *A Masked Ball*. In May and June she will again sing at Covent Garden and the Paris Opéra and will participate in the Holland Festival.



Jules Schick

Efrem Zimbalist and Alexander Hilsberg talk before the concert that marked Mr. Zimbalist's retirement.

Ormandy, Szell And Busch Conduct Chicago Symphony

By WILLIAM LEONARD

EUGENE ORMANDY joined this season's list of guest conductors of the Chicago Symphony in the concerts for Dec. 22 and 23. The brilliantly played program included the first performance by the orchestra of Vaughan Williams' Sixth Symphony, Sibelius' Second Symphony, and Harl McDonald's arrangement for string orchestra of a Bach chorale, Ach Gott, von Himmel sieh' darein.

In the Tuesday concert on Dec. 27 William Kapell was soloist in two works new to the orchestra's repertoire—Shostakovich's trivial Piano Concerto, composed in 1933 and flamboyantly orchestrated, and Mozart's Piano Concerto in A major, K. 414, which showed that even the master could write a trite exercise on occasion. Mr. Kapell's playing was persuasive, however, as was that of the orchestra, conducted by Mr. Ormandy. Prokofiev's Classical Symphony and Hindemith's Mathis der Maler completed the program.

One of the finest concerts given by the Chicago Symphony in recent years was that played on Dec. 29 and 30. Mr. Ormandy conducted a highly expressive, spirited, and tonally appealing performance of Beethoven's First Symphony and a masterful repetition of Hindemith's Mathis der Maler. Mr. Kapell gave a stirring presentation of Rachmaninoff's Rhapsody on a Theme of Paganini.

Mr. Ormandy conducted with insight two more works by Beethoven on the Jan. 5 and 6 program—the Egmont Overture and the Emperor Piano Concerto, with Eugene Istomin as soloist. The rest of the program, highly dramatic, included Ravel's Rapsodie Espagnole, the Queen Mab Scherzo from Berlioz' Romeo and Juliet, and Respighi's Pines of Rome.

The Chicago Symphony's next guest conductor, George Szell, made his first appearance at the Tuesday afternoon concert on Jan. 10. He directed spirited performances of the Overture to Weber's Oberon and Strauss' Death and Transfiguration. Brahms' Second Piano Concerto, with Eugene Istomin as the soloist, completed the program.

Mr. Szell's second program, on Jan. 12 and 13, presented Ida Krehm as a forceful soloist in Schumann's Piano Concerto, a repetition of the Overture to Weber's Oberon, and Schubert's Seventh Symphony.

In the program for Jan. 19 and 20 Mr. Szell conducted the first performance of Symphony No. 5, in E minor, Op. 54, by Arne Oldberg, who was professor of piano and composition at Northwestern University from 1897 until 1941, when he retired as professor emeritus. The symphony is in three movements—ballade, nocturne, and finale, of which the first is the most melodious and effective.

Conservative and somewhat mechanical in construction, the work does not seem to be one of the 75-year-old Chicagoan's most successful compositions. Beethoven's Leonore Overture No. 3, and Strauss' Death and Transfiguration were also played.

Fritz Busch, the sixth of the season's seven guest conductors, opened a four-week visit when he conducted the Tuesday afternoon concert on Jan. 24. The conductor imparted buoyancy to the four works on the program—the Overture to Berlioz' Benvenuto Cellini, Four Interludes from Strauss' Intermezzo, Beethoven's Eighth Symphony, and two of Dvorak's Slavonic Dances.

In the Thursday-Friday concerts for the same week Mr. Busch repeated the Strauss interludes, and gave a methodical reading of Bruckner's Seventh Symphony, played by the Chicago Symphony for the first time in nineteen years.

The Feb. 2 and 3 program, conducted by Mr. Busch, offered Arne Oldberg's Violin Concerto, in which the soloist was John Weicher, the orchestra's concertmaster, who had introduced the work in 1946. Also on the program were Busoni's Comedy Overture, Mozart's Linz Symphony, and the conductor's transcription of Reger's Fantasie on the Chorale, Wie schön leucht' uns der Morgenstern, in its first Chicago performance.

Edmund Kurtz, who left his position as principal cellist of the orchestra in 1944 to become a concert artist, appeared as soloist in the program for Feb. 9 and 10 in Strauss' Don Quixote and in the first Chicago performances of Khachaturian's Cello Concerto, a wildly songful showpiece filled with extreme contrasts of mood and pace. Mendelssohn's Overture, The Story of the Lovely Melusine, opened the program, which Mr. Busch conducted.

In the Tuesday program on Feb. 14 Nathan Milstein presented a brilliant and forcefully expressive reading of Tchaikovsky's Violin Concerto. Mozart's Linz Symphony, and Hindemith's Symphonic Metamorphosis on Themes of Weber completed the program—one of the season's most rewarding concerts. Mr. Busch again conducted.

Irene Rosenberg, young pianist who made her debut in 1935 at the age of eleven, appeared for the first time in Chicago, on Dec. 17, as soloist in Beethoven's Fourth Piano Concerto, in a Chicago Symphony Pop concert.

The Swedish Choral Club gave its 34th annual presentation of Handel's Messiah, on Dec. 18, in Orchestra Hall. Harry T. Carlson conducted a disciplined and vibrant performance, in which the soloists were Nancy Carr, soprano; Ruth Saleen, contralto; Joseph Laderoute, tenor; and Wellington Ezekiel, bass. The Christian Choral Club of Chicago, which includes an undergraduate and an

alumni choir from the Chicago Christian High School, directed by James Baar, sang a Christmas concert on Dec. 20 in Orchestra Hall. In the program were three settings of the Christmas story—Roy Ringwald's Song of Christmas, Saint-Saëns' Christmas Oratorio, and a new cantata, The Nativity, by Robert Dvorak, of Chicago Musical College. The Apollo Club's annual performance of Handel's Messiah, on Dec. 27, in Orchestra Hall, had fervor and dignity. The soloists were Barbara Stevenson, soprano; Lillian Chookasian, contralto; William Miller, tenor; and Robert Speaker, bass-baritone.

The second of the four programs in the first annual Pan American Festival, held on Dec. 16 in Orchestra Hall, lacked cohesion, but the individual artists were satisfactory. They included Ennio Bolognini, cellist; Vela Montoya, Spanish dancer; Los Nortenos Trio, guitarists and singers; Richard Pick, guitarist; Robert Davine, accordion player; and Alexander Joseffer, pianist.

Mariemma and her ensemble appeared in Orchestra Hall on Jan. 2. Dorothy Minty gave a violin recital there the following night and displayed individuality of style and sensitivity. Mischa Elman's breadth of tone was evident in his violin recital in Orchestra Hall, on Jan. 8, when he introduced three dances by Filip Lazar.

Barbara Holmquist, young pianist, gave a technically clean recital in Kimball Hall, on Jan. 9. Chester Barris appeared in a piano program in Fullerton Hall, on Jan. 10, and Thaddeus Kozuch, one of Chicago's more capable young pianists, presented his annual recital the following night in the same hall.

On Jan. 16, a night of near-zero weather, Ebe Stignani sang an all-Italian program in Orchestra Hall with great warmth, tonal opulence, and stylistic security. Angela Chope, soprano, gave a Kimball Hall recital the same evening.

Byron Janis made an impressive Chicago debut when he appeared in the Musical Arts Piano Series, in Orchestra Hall on Jan. 17. The Choralists, a chorus of 32 radio singers, gave their second annual program, on Jan. 17, in Fullerton Hall. Under John Halloran's direction they performed with flexibility and freshness.

Leopold Teraspolsky, in his cello recital in Orchestra Hall, on Jan. 20, demonstrated his sturdy technique and strong sense of style. Paul Ulanowsky accompanied him. The Budapest String Quartet played programs on Jan. 20 and 21, in Fullerton Hall, and the Pro Musica Trio played one on Jan. 24. A trio by Georgi Sviridoff was introduced in the last program.

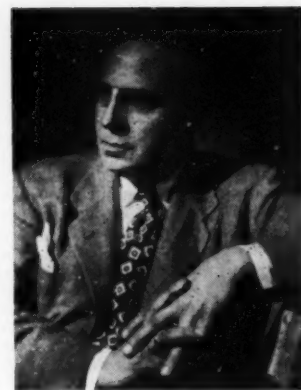
Marian Anderson sang recitals in Orchestra Hall on Jan. 21 and 29. Jascha Heifetz gave a flawless violin recital in the same hall on Jan. 22, and was to return for a second program on March 12. Vladimir Horowitz gave his piano recital in Orchestra Hall on an. 30, and was to return on March 13.

Credit for Photograph On Special Issue Cover

MUSICAL AMERICA regrets the omission of the credit line for the portrait of Risé Stevens on the outside back cover of the Special Issue. The line should have read: "Kodachrome photograph by John Blecha." We are happy to acknowledge this credit.

De Koos To Present Three Artists in Holland

THE HAGUE.—Under the management of Concertdirectie Dr. G. de Koos, of this city, concert tours of Holland will be made this spring by Yehudi Menuhin, Lawrence Winters, and Dorothy Maynor.



Enrico Leide

Leide To Direct Carnegie Pops Series

A series of Carnegie Pops concerts will begin on Wednesday evening, May 3, and continue nightly, except Sundays, through May 31, in Carnegie Hall. Enrico Leide has been appointed musical director of the project, which is operated by a new non-profit organization, Music Sponsors Foundation, Inc. Arthur Judson is the advisory manager, and William M. Judd the manager.

An orchestra of 65 members of the New York Philharmonic-Symphony will play the concerts. Mr. Leide himself will lead ten of the programs, and for the remainder he has invited Alfredo Antonini, Franco Autori, and Igor Buketoff to direct. The programs will present familiar classical and popular music and appearances by several young soloists.

Carnegie Hall, which has an air-cooling system, will be specially decorated for the series. The first eight rows of the parquet will be removed to make room for tables seating four, and the boxes will have tables seating six. Light snacks and beverages will be served during the concerts, and the bar will be open before and after the performances and during the two intermissions.

Rubin Management Announces Season's Plans

The 1950-51 season marks the fourth year of operation for David W. Rubin Artists Management. Ronald A. Wilford is now associated with the management as western representative. Mr. Rubin's plans, inadvertently omitted from the Special Issue, follow:

The policy of presenting and promoting outstanding young American artists is being maintained. Heading the list, as in the past two seasons, is Grant Johannesen, well known young pianist. Povla Frijs, well known to the American public for her song interpretations, is still on the roster, which includes Bernard Greenhouse, cellist; Ben de Loache, baritone; Roland Gundry, violinist; Joaquin Nin-Culmell, pianist-composer and conductor; Ann de Ramus, pianist; and Russell Gerhart, conductor.

The League of Composers concerts continue to be represented by the David W. Rubin Artists Management.

New artists on the roster of the management this season are Fredell Lack, violinist, and Harry Wayne, baritone.

The Juilliard School of Music has entrusted the bookings of the Juilliard String Quartet to Mr. Rubin. This quartet is giving a cycle of Schönberg chamber-music programs in New York this season.

Constance Hope Opens Public Relations Office

Constance Hope has opened an office for consultation on merchandise promotion and public relations at 113 West 57th St., New York City.

Festival May 19-20 sold out
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CBS Televises La Traviata; The Bat Is Third NBC Work

By QUAINANCE EATON

THE production of *La Traviata* on March 12, the second over CBS by the Opera Television Theatre, marked a notable stride forward in operatic video. Verdi's work was a wise choice for the medium, for it requires only three leading characters and each of its four acts is contained in a small space. The drama is easily brought home to an intimate audience, and the music carries with vitality and freshness. In an hour-and-a-half production, little cutting of importance was necessary, so that the story was well rounded and the musical score was left largely intact.

Several factors may be credited for the uncommon success of the venture. The staging by Herbert Graf was superb, and the settings by Richard Rychtarik were little masterpieces for the camera to bring to life. Elaine Malbin, a nineteen-year-old soprano with a vivid personality and a brilliant voice, made a touching and believable Violetta. She acted with such warmth and conviction that the watcher was swept along in her tragic story with the feeling of concern and participation. Her singing was natural enough so that arias did not seem set pieces, but part of the emotional content of the drama. Her colleagues, Lawrence Tibbett as Germont, and Brooks McCormack as Alfredo, shared in this high-keyed portrayal, and gave excellent visual performances, although the baritone was not in good voice, and the tenor's voice was somewhat edgy and not always on pitch. The orchestra was under the direction of Fausto Cleva, and in minor roles were Janet Southwick, as Flora; Nancy Trickey, as Annina; Luigi Vellucci, as Gastone; Valfrido Patacchi, as Baron Douphol; Manfred Hecht, as Marquis d'Obigny, and Ben de Loache, as Doctor Grenvil. Henry Souvaine was the producer, and Byron Paul the television director.

AN ENGLISH translation by George Mead, modified, it was said, by the principals, proved entirely singable and seldom awkward. Because the diction of the singers was uniformly good, complete intelligibility was another virtue of the production. Now that both networks are using the native language with success, it is possible to hope that opera in a foreign tongue need not be given again. Carmen, the previous CBS production, was sung in French and thus lost much of its appeal for a broad audience.

Eight sets were used in the big studio at 15 Vanderbilt Avenue for this production. The camera work was highly imaginative, following faithfully the director's ideas, several of which were novel and clever. The preludes to the first and third acts were retained, and in order to prevent monotony for the eye, two charming devices were used—during the first prelude, Violetta was seen in a tiny flower shop, admiring her favorite camellia. From the street, Alfredo spied her, and was obviously smitten—this a year before the action of the opera begins, which validates Gastone's explanation in the first scene that Alfredo has longed to know Violetta for a year, and has anxiously inquired every day through her illness. During the third-act prelude, the camera ranges over Violetta's desolate room, shows the snow falling softly outside the window, and comes to rest on a bowl of camellias, which alone brighten the scene.

Another touch of inspiration was the use of two rooms for the first act party—Violetta retired to her boudoir when she had the seizure, remained there (while the guests were seen in a mirror, dancing in the salon) and

bade her guests farewell from its doorway. She sang the first part of her aria there, then, as her mood changed, rushed into the salon, poured herself a glass of champagne, and finished the brilliant portion of the air wandering around the room in feverish high spirits. One advantage of the medium is that singers do not need to face the camera at all times, and an air of naturalness is given to a scene when the characters can turn their backs or their profiles to the audience as the action might demand it, and still remain clearly audible.

When several characters were on stage, the camera used perspective to suggest a depth of scene that did not exist, so that, for example, Alfredo and the Baron appeared huge as they quarreled in the foreground in the card scene, while Violetta, in the background, seemed quite remote. Other imaginative bits of action were the use of a balcony to which Violetta ran when Alfredo serenaded her; and the shot of the carnival troupe gaily singing in the snow at the gate of Violetta's hotel. The second act setting contained an interior room as well as a terrace, and it was here that Violetta went to write her notes and to receive Germont. Details such as the showing of an actual receipt from a money-lender, and a portrait of Alfredo over Violetta's mantel showed the minute care that had been given to the production.

THE third NBC video opera, *The Bat*, was shown on March 6, with Peter Herman Adler as conductor and Charles Polacheck as stage director. Even with the cutting necessary to cram the story of *Die Fledermaus* into an hour's time, enough tiresome dialogue and mawkish action remained to plague the watcher. The indisposition of several of the principals marred the musical part of the play, for their voices were in rough condition, although the Johann Strauss melodies were as delightful as always. The scenes and direction and costumes were not as polished as one had anticipated from potentialities indicated in previous NBC productions.

In the cast were Ethel Barrymore Colt, as Rosalinda; Edward Kane, as Eisenstein; Joseph Mordino, as Alfredo; Adelaide Bishop, as Adele; Gene Barry, as Orlovsky; Henry Calvin, as Frank; Ray Jaquemet, as Falke; and, in smaller roles, Johnny Silver, Lolita Loris, Beverly Lawrence, Larry Bolton, William Shriner, and Romeo Muller.

This writer witnessed several hours of rehearsal on the day of the NBC performance, the final strenuous work of pulling weeks of effort together. The medium is still strange for opera production. Emergencies arise out of nowhere, and precedents are established one by one out of agonized experience. Both companies have found this to be true, and, in the face of the tremendous odds, it seems miraculous that the productions reach the plane of excellence that they do. Wider audiences may see them in the future by means of kinescopes, which are taken as film from the tube during performance, and rebroadcast at the convenience of other stations.

THE FINAL operatic production in the NBC series, *The Tales of Hoffmann*, has been postponed until May 1 from its original scheduling of April 3, in order to allow the NBC Symphony complete freedom to rehearse the two-part production of *Falstaff* under Arturo Toscanini, on April 1 and 8. . . . The Philadelphia Orchestra began a series of eight broadcasts over the CBS network on March 18, from 5 to 6 p. m. EST. Eugene Ormandy conducts.



Violetta's death is affectingly portrayed by Elaine Malbin in CBS's second televised opera, *La Traviata*. Bending over her in concern are Lawrence Tibbett, Germont; Brooks McCormack, Alfredo; and Ben de Loache, the doctor

RADIO

Primrose Plays Concerto
By Bartók with NBC Symphony

William Primrose was soloist in the New York premiere of Béla Bartók's Concerto for Viola and Orchestra in the final concert of Ernest Ansermet's guest series with the NBC Symphony, on Feb. 11. The program opened with Schumann's Overture to Genoveva, and closed with Liszt's Two Episodes from Lenz's Faust—Nocturnal Procession, and The Dance in the Village Inn.

The Bartók Viola Concerto was commissioned by Mr. Primrose, and was still in the sketch stage when the composer died in 1945. Tibor Serly, a friend and student of Bartók, completed the score. The composer had remarked that the orchestration was to be light in texture, and his manuscript left clues to other details of the work. However much of the concerto is actually Mr. Serly's, it can be said that he accomplished his difficult task in masterly fashion. The music sounds like Bartók throughout. It never violates the severe economy and restricted, but intense, color scheme with which the concerto was obviously conceived.

Mr. Primrose gave the first performance anywhere of the concerto with the Minneapolis Symphony, under Antal Dorati, on Dec. 2, 1949. He performed it on this occasion with complete devotion to the introspective spirit of the music. His technical power and brilliance were subservient to the higher ends of interpretation. The music is not as challenging in harmonic idiom or texture as most of the later Bartók works. But its very transparency and simplicity of style make it all the more immediate in its emotional effect. The most memorable part of the score is the slow movement, a noblethrenody in which Bartók, with the taste of death on his lips, expressed the serenity of the artist in the face of dissolution.

The opening movement of the concerto offers a brilliant dialogue between the orchestra and the solo instrument in the form of free variations, and the finale is one of those Hungarian dance rhapsodies Bartók could create as no one else ever has. Mr. Ansermet and the orchestra kept

a flawless balance with Mr. Primrose, and sustained the emotional line with equal sensitivity. This concerto, like the Bach concertos, is not a mere showpiece, but a subjective, profoundly communicative piece of music.

The Schumann overture and the Liszt pieces present a severe challenge to the interpreter, for they contain stretches that could easily become tiresome. But Mr. Ansermet poured a flood of imagination and energy into his conducting of them, with triumphant results.

—R. S.

Toscanini Conducts
Cherubini Requiem Mass

One of the great choral works of all time, Luigi Cherubini's Requiem Mass in C minor, was revived by Arturo Toscanini when he returned to conduct the NBC Symphony on Feb. 18. The mass was sung by the Robert Shaw Chorale, prepared for the performance by Ralph Hunter. Mr. Toscanini prefaced it with the Overture to Cherubini's *Medea*.

Although it has enjoyed a legendary reputation for over a century, the Requiem Mass in C minor has been very seldom heard. Praised in the most extravagant terms by Berlioz, Schumann, and other composers, it has been one of those works, like Bach's Musical Offering, that most people have been compelled to take on faith. Mr. Toscanini's interpretation of the music, for an enormous audience, must have been a revelation to most of his listeners. It dispelled any doubts that the mass might have been overpraised. It is sublime, worthy of a place beside Bach's Mass in B minor, as one of the supreme masterpieces of religious choral music. The contrapuntal power, nobility of style, felicity of setting and emotional intensity of the mass are equally impressive. Cherubini worked at counterpoint and religious composition under Giuseppe Sarti, in Milan in the early 1780s; and Sarti had been a pupil of the world-famed Padre Martini. Thus he profited by the finest technical traditions of the Italian school of the seventeenth and eighteenth centuries. It would be impossible to imagine a more lofty and technically sensitive performance. Mr. Toscanini, the Robert Shaw Chorale,

(Continued on page 49)

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Partisans Of Strings Arouse National Action

ALTHOUGH the plight of string players, teachers, and students is still desperate enough to cause nation-wide concern, as has been pointed out from time to time in these pages, that very concern has reacted to bring about many heartening attempts at alleviation. Faced with a depreciation of string quality in symphony orchestras, conductors, educators, and journalists have bestirred themselves in the cause of string betterment, and the picture has become colorful with sprouting enthusiasms and budding ventures all over the country. There is a new spirit of partisanship for strings that is almost certain to result in some improvement in the situation before very long.

Instrumental in arousing public opinion on the question and in efforts to bring home the danger to educators, this magazine has taken an active interest in the problem. Our first editorial on the subject, entitled *The Three B's—Public School Version*, and a second, entitled *S.O.S. for Symphony Strings*, caused wide repercussions. Most recently, the magazine was responsible for a forum under the auspices of the New York Violin Teachers Guild, in which Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, took a rather gloomy view of the futures of symphony centers not on the Eastern seaboard, the only section where string material is plentiful and, on the whole, of good quality. Max Aronoff, head of the New School of Music, in Philadelphia, described the remedies his institution is applying—the instilling of an ensemble spirit and training from the very beginning of the curriculum, and the slanting of all study towards orchestral performance.

During recent months, other evidences of interest and anxiety have come to this office, incorporated in letters from conductors who continue to share their opinions with us. Most were still pessimistic. George Szell, one of the most articulate in an earlier discussion in the columns of the *Educational Music Magazine*, wrote pithily: "How do you expect a situation, which is due to developments over a period of some ten or twenty years, to improve within six months?"

Yet there are signs of improvement. Coincidentally, reports of significant events and trends have poured in from a hundred communities, for publication in the Special Issue as a view of the American scene. An increasingly large segment of the music world is becoming string-conscious, it seems. Within the past year, training orchestras have been formed in such widely separated centers as Springfield, Ohio; Denver; and Dallas. Junior orchestras are beginning to function in Youngstown, Ohio (where there is also new Civic Symphony; Kalamazoo; and Bakersfield, Calif., where scholarships reward young players. There is a new development in a junior organization in Nashville; Utica has a new Symphonietta.

There are also new symphony orchestras also to absorb string players and to counteract the bad balance left by the demise of symphonies in Detroit and Columbus. Grand Forks, Charlotte, and Toledo boast new ensembles. In Toledo, however, the dearth of good string material has been deplored by the conductor, Wolfgang Stresemann. Revival of the orchestras in Syracuse and

Portland, Ore., has inspired hope in the citizens of those communities, a hope shared by the musical folk of Seattle, where the symphony seems renewed in spirit as well as in actuality. Another Washington city, Bremerton, notes an improvement in its orchestra. Denver has strengthened its orchestra's string section. And the Tulsa musical public is proud of a revitalized symphony, matching the Oklahoma spirit that has fostered new chamber-music organizations in Oklahoma City and a new school program in the capital that incorporates string courses into all elementary and high school curricula.

Perhaps the educational aspect of the problem, the underlying basic factor, gives rise to the keenest hope, for it furnished cause for the darkest depression during the decades just past. If the base is strengthened, the superimposed structures can be reinforced. A dozen instances of new life for strings in the school world can be drawn from the hundred cities that sent accounts as part of the American scene.

To mention only a few, the music department of Texas Technological College in Lubbock is now allowing college credit to students who play in its orchestra—in fact, many centers in this huge state show marked interest in the fate of string teaching; while in Spartanburg, S. C., a "famine of strings" is being relieved by the addition of a new teacher to Converse College, the organization of an orchestra, and the expansion of senior and junior high school ensembles. One of the most progressive programs is that of Ohio Wesleyan University, where a summer music clinic, organized in 1947, and serving high school students, has placed all its emphasis on string music. In Grand Rapids, the Michigan Band and Orchestra District Association is sponsoring an orchestra clinic for the first time in years—an indication of the awareness of the encroachment by band music on the territory of school orchestras. Also in Grand Rapids, the Christian Schools have begun a special program to develop string players, with a \$1,000 gift for instruments from the Calvin College Oratorio Society. Public schools in Greensboro, N. C., have awakened to the necessity for string improvement, and there is concurrently a concentrated study at string institutes each summer at the Woman's College of the University of North Carolina. In High Point, N. C., and Topeka, Kans., string programs march valiantly ahead, as no doubt they do in other centers which have not reported.

With those organizations leading the way, it is possible to hope that soon the noble instruments will again command the respect and love they deserve. Outlets must be provided, however, as fast as talent matures and is thrown on the market. The responsibility is a dual one—educators must turn out good string players, and orchestras and ensembles must exist to employ them.

Correspondence

I read with tremendous interest the editorial in the Jan. 1 issue of *MUSICAL AMERICA* [The Philharmonic-Symphony Initiates A Hopeful New Era]. I don't think the two Mahler symphonies in the New York Philharmonic-Symphony schedule this season are in "close juxtaposition merely because the convenient dates for Mr. Walter and Mr. Stokowski happen to fall close together." In fact, Mr. Walter appears with us in February and Mr. Stokowski in April. . . . I don't think this is so very bad, as you indicate to your readers.

You are equally misinformed that the Board ever takes a positive stand about the programs. The conductor is the only arbiter . . .

BRUNO ZIRATO

MUSICAL AMERICANA

MUSIC Research Foundation has announced the appointment of **Bruno Walter** as honorary chairman of its advisory council. The organization is exploring the value of music in therapeutic procedure . . . **Margarita Zambrana**, soprano of the New York City Opera Company, was married on Feb. 15 to Henry Arnaud, instructor in Spanish at Columbia University . . . On March 4 **Maurice Eisenberg** sailed on the liner Queen Mary for his annual tour of England, Holland, and France. In England he will also hold master classes in cello. . . **Elisabeth Schumann** will interrupt her European tour next fall long enough to participate as a judge in the International Competition for Musical Performers, to be held in Geneva, Switzerland.

The night after she sang Ortrud in the Metropolitan Opera Company's performance of Lohengrin in Baltimore, **Astrid Varnay** was rushed to the hospital for an emergency appendectomy.

The **Loewenguth Quartet** returned to Paris following its recent tour of the United States. It will play in several European countries before appearing during May in the first festival to be held at Bonn since the war. It will also give two programs at the Edinburgh Festival next summer, and will come to America in January, 1945, for a five-months tour . . . **Eleazar de Carvalho** has been engaged to conduct three performances at Lewisohn Stadium this summer, on June 26, 27, and 29. . . **Evelyn MacGregor** spent ten days in the East recently, filling concert engagements. She then returned to California to continue her radio and concert work.

After vacationing in Cheshire, England, **Shura Cherkassky** will go to Paris, then to Spain, and finally return to England, where he will give a recital in Wigmore Hall, London . . . **Marie Simmelink Kraft**, mezzo-soprano, assisted by **Marianne Matousek Mastics**, pianist, presented the revised version of **Paul Hindemith's** *Das Marienleben*, for the first time in Cleveland. **Igor Stravinsky's** *Histoire du Soldat*, conducted by **Marcel Dick**, completed the program . . . **Nell Tangeman** will be a soloist in a performance of Mahler's *Resurrection Symphony*, in Rome on Easter Sunday, under the direction of **Leonard Bernstein**. She will also be heard in Mahler's *Das Lied von der Erde*, in May, with the Israel Philharmonic, in Israel, again under Mr. Bernstein's direction.

Rudolf Serkin became the father of his fifth child, Judith Agnes, on Feb. 16. . . **Claudia Pinza** became an American citizen this month. The soprano was born in Buenos Aires of Italian parents, and first came to this country three years ago.

Graciela Rivera, American coloratura soprano, made her debut in the Rome Opera House on March 11, as Rosina in *The Barber of Seville* . . . When the Little Orchestra gives its Endowment Fund Concert in Town Hall, on April 25, **Wini-fred Cecil** will sing Vivaldi's *Stabat Mater* . . . **Thelma Altman**, mezzo-soprano of the Metropolitan Opera Company, was married on Feb. 5 to Robert Fixler, lawyer.

Jussi Bjoerling celebrates the thirtieth anniversary of his American debut this season. As a boy of eight the tenor toured this country with his two brothers and their father, giving concerts as the Bjoerling Quartet . . . On a radio broadcast this month **Bidu Sayao** sang **Miguel Sandoval's** *Joropo*. The song was written especially for the Metropolitan soprano . . . **Donald Dame** sailed on March 11 aboard the S.S. Ile de France for his first concert tour of Europe . . . For the 1950 Los Angeles and San Francisco Civic Light Opera season, opening in July, **Patrice Munsel** has been engaged to sing in a new production of *Rose Marie*, for which **Rudolf Friml** will compose additional music.

The **Trapp Family Singers** will leave the North American continent for the first time in eleven years when they fly to Puerto Rico, on April 10, for the first of more than fifty concerts in the South American and Caribbean area . . . **Alfredo Antonini** was engaged for two guest appearances with the Toronto Symphony last month. Both concerts were broadcast from coast to coast . . . **Nadia Koutzen**, nineteen-year-old violinist daughter of **Boris Koutzen**, embarked on her first European tour this month.

Gerhard Pechner, Metropolitan Opera bass, performed before color television cameras recently, in a demonstration before the Federal Communications Commission in Washington, D. C. . . A second transcontinental tour will be made during April and May by the organist **Richard Ellsasser** . . . **Risë Stevens** will fly to France after the Metropolitan spring tour to sing *Dalila* in *Samson et Dalila* at the Paris Opéra, and as *Octavian* in *Der Rosenkavalier* with the Vienna State Opera during its annual visit to the French capital.



A scene from the world premiere of Krenek's *Leben des Orest*, in Leipzig, Jan. 19, 1930. Near a statue of Pallas Athena, the group pleads to Aristocules, chief judge (Adolf Vogel), for pardon. Elisabeth Gero is Thamar; Mme. Wentschel-Lehmann, Anastasia; Karl Neumann, Orestes; Ilse Koegel, Iphigenie; Ernst Osterkamp, Thoas

WHAT THEY READ TWENTY YEARS AGO

The Russian Novelty of Those Days

Twenty thousand leagues of *bylina* under the sea might be a description of *Sadko*, the fantastic opera by Rimsky-Korsakoff, which was accorded its American premiere at the Metropolitan on Jan. 25. As a spectacle it was one of the most elaborate and impressive of the many novelties mounted at the opera during the regime of Giulio Gatti-Casazza, and the eye-minded were madly appreciative . . . Beautiful music is plentiful, but it keeps company with much tedious recitative—the much-bruited *bylina* parlando.

The Procession of Conductors

George Szell, of Berlin and Prague, made his bow as the third guest conductor of the St. Louis Symphony on Jan. 24 . . . He was the third foreign conductor in as many years. Bernardino Molinari, from Italy, came first, then Carl Schuricht came from Berlin last season.

Jack and the Beanstalk

Louis Gruenberg has been commissioned by three anonymous friends of the Juilliard School of Music to write an opera . . . it is hoped the work will be finished in time for a production next Christmas season, similar to that of *Hansel and Gretel* given at Christmas this year, with singers and orchestra drawn from the students.

Shadow on the Threshold

John Barbirolli . . . is not yet known in America save by repute . . . Already he has achieved much and done things which a much older man might well be proud of. He was born 29 years ago in London.

Wishful Thinking

Elisabeth Rethberg is reported to be studying *Isolde*, and Giovanni Martinelli, *Tristan*. Meanwhile Maria Jeritza is said to have prepared the *Brünnhilde* parts with the intention of singing them in Vienna before undertaking them in New York . . . A rumor persists that the Metropolitan will invade the domain of light opera by producing *A Night in Venice*, the Johann Strauss operetta in which Mme. Jeritza created something of a sensation in Vienna last spring. (Later) It is a certainty that von Suppé's *Boccaccio* will replace the Strauss opera, with Jeritza in the title role.

Beginning a Long Association

The Philharmonic-Symphony Society, which has curtailed its out-of-town concert schedule for the 1930-31 season, has increased its broadcasting program and will be heard over a nation-wide net-

work. Twenty or more of the regular Sunday afternoon concerts will go on the air through the Columbia Broadcasting System. The concerts this season were broadcast by station WOR, in Newark.

A Krenek World Premiere

Ernst Krenek's new five-act opera, *Leben des Orest*, had its first performance, in Leipzig, on Jan. 19 . . . in view of the international success of *Jonny Spielt Auf*, Krenek is generally admitted to be one of the most gifted of modern creative intellects. The present work . . . is based on a modified treatment of the ancient legend of Agamemnon and his troublous household. . . . On the whole, the work has been characterized generally as an unsatisfactory accumulation of ideas without any definite object or connection. . . . Its production by Klemperer at the Kroll Opera in Berlin in March will afford an opportunity for comparison.

The Winner—Toscanini!

The conductor schedule of the New York Philharmonic-Symphony for the season of 1930-31 will be adjusted to meet whatever new arrangement is made with Arturo Toscanini . . . Mengelberg has no contract with the orchestra and will not return . . . Molinari will be a guest conductor, and rumor has it that Otto Klemperer and Bruno Walter are under consideration to open the season, since Toscanini will take the baton only at the beginning of the ninth week.

Was the Provocation Enough?

WEILL OPERA PREMIERE ENDS IN RIOT (Headline). A stormy world premiere, given Kurt Weill's new opera, *Rise and Fall of the City of Mahagonny*, at the Leipzig Opera on March 10, ended in one of the worst theatre scandals in years. Whistling and booing began during the first act. Conductor Brecher had to cut short the finale, and at the close there was a fifteen-minute riot that the police were called in to quell. The score, on a libretto by Bert Brecht, is an attempt to apply the jazz methods used in Weill's revision of *The Beggar's Opera* to grand opera.

On The Front Cover:

CLAUDIO ARRAU, who is credited with a repertoire of 76 recital programs and numerous works for piano and orchestra, was born in Chillán, in Southern Chile, in 1904. At an early age he was sent to Germany, where for ten years his studies with Martin Krause were subsidized by the Chilean government. In 1927 he received the Grand Prix at an international contest in Geneva. His concert tours have covered five continents.

ORCHESTRA CONCERTS

Curzon Is Soloist With Cleveland Orchestra

Cleveland Orchestra. George Szell, conductor. Clifford Curzon, pianist. Carnegie Hall, Feb. 14:

Symphony, C major, K. 551....Mozart
Concerto for Orchestra.....Bartók
Piano Concerto No. 4, G major
.....Beethoven

George Szell has brought the Cleveland Orchestra to the very front rank of the nation's orchestras, and it can work wonders for him. Each of the performances at this concert was so consummate that one almost dreaded the next, for fear that it would not quite measure up to the preceding one. Fortunately, the most transcendent interpretation of all was that of the Beethoven G major Concerto at the close.

Mozart's Jupiter Symphony (which has always been one of Mr. Szell's noblest conceptions) displayed the superb discipline and tonal homogeneity of the orchestra. The phrasing of the strings was exquisite; and the winds and brasses were equally sensitive, if not quite as distinguished in quality of sound. The thing that makes Mr. Szell's Jupiter almost unique is its spaciousness of tempo and rhythmic integration. One hears all of the counterpoint in the last movement, and the full tension of the stabbing dissonances in the slow movement; yet one is never conscious of intellectuality in the playing. It sings and dances. If Wanda Landowska were a conductor, this is the way she would make it sound.

The Bartók concerto was a happy choice for a twentieth-century masterpiece to accompany the older works. For it is equally significant in its intellectual content, and equally overwhelming in its combination of emotional inspiration and felicity of craftsmanship. Mr. Szell and his men encompassed every aspect of the score—its magical colors, its swirling, capricious rhythms, its poignant hu-

manity and visions of nature. Whether it was the tapping of a wood-block, a torrential passage in the massed strings, or dissonant wisps of wood-wind, disappearing like smoke, every detail fell into its proper place. Only a master conductor could unify and sustain the work so powerfully.

By this time, it is not news that Clifford Curzon is one of the greatest interpreters of piano music now before the public. In Mr. Szell he found an ideal colleague for his poetic and intimate conception of Beethoven's most personal and imaginative piano concerto. Mr. Curzon played the music at a dynamic scale and with a range of color that enabled him to bring out its myriad subtleties. The contrapuntal intricacies were impeccably clear, as they would be in Bach or Mozart; and the cantabile sections were as liquid and sustained, as if they were being produced from a human throat. Nothing was more impressive than his execution of the cadenzas, as episodes of poetic improvisation, instead of mad scrambles for notes, as they are performed in nine cases out of ten. Throughout the three movements there was not one hard tone or casual phrase. At the close, the audience outdid its previous ovations of the evening.

—R. S.

Munch Conducts Stravinsky Suite

Boston Symphony. Charles Munch, conductor. Carnegie Hall, Feb. 15:

Symphony No. 7, C major....Schubert
Jeu de Cartes.....Stravinsky
Valse Nobles et Sentimentales.....Ravel
La Valse.....Ravel

Stravinsky's witty ballet suite was the one bright spot in this program. Mr. Munch gave it a straightforward performance, allowing its perky rhythms and tart harmonies, and its delightful references to Rossini and other composers, to speak for themselves. The majority of the audience listened to the music in deadly earnest, missing the point completely; but



George Szell, conductor of the Cleveland Orchestra, checks the score of Beethoven's Fourth Piano Concerto with Clifford Curzon, before their Feb. 14 concert

those who have seen George Balanchine's choreography for the work are at a great advantage in understanding the development of the score. Without the visual allusions to a poker game, the music loses much of its flavor and meaning.

The rest of the program offered a saddening example of the technical decline of the Boston Symphony under Mr. Munch's leadership. The roughness and carelessness of the playing of Schubert's C major Symphony and Ravel's La Valse were disturbing to those who remember vividly how impeccable the orchestra has always sounded. Mr. Munch sped through the Schubert Symphony at a cyclonic pace, not even preserving continuity of tempo throughout the individual movements. The attacks were harsh and percussive, and almost never did the strings achieve the singing tone that is indispensable in Schubert. Furthermore, the coordination between the choirs of the orchestra was far from perfect.

Equally roughshod was Mr. Munch's treatment of Ravel's La Valse, in which many passages became smears of tone, so rapidly and so vehemently did he conduct them. The climax was whipped up to an impossible tempo. By playing the Valse Nobles et Sentimentales before the larger work, Mr. Munch destroyed any sense of contrast in La Valse. Altogether, this was an undistinguished and deeply disappointing concert.

—R. S.

Heifetz Plays Walton Concerto

New York Philharmonic-Symphony. Leonard Bernstein conducting. Jascha Heifetz, violinist. Carnegie Hall, Feb. 16 and 17:

Music for Strings, Percussion, and Celesta.....Bartók
Symphony No. 4, D minor.....Schumann
Violin Concerto.....Walton

Mr. Bernstein had chosen a well-
(Continued on page 23)

RECITALS

Robert Goldsand, Pianist Kosciuszko Foundation, Feb. 13

Robert Goldsand included, in his fourth program in his current Chopin cycle at the Kosciuszko Foundation, the Polonaise-Fantasy in A flat major, Op. 61; the Berceuse; the Fantasy-Impromptu; the 24 preludes; the Scherzo in B minor; four mazurkas; two waltzes; and the Nocturne in B major.

Mr. Goldsand afforded many interesting and pleasing moments. His tone has a beautiful singing quality, although he did not always make the most of it in a long series of phrases demanding subtlety and refined nuance. The Fantasy-Impromptu and the mazurkas were especially noteworthy. His playing of the preludes, departing in some regards from traditional interpretations, became somewhat erratic and cloying.

—G. K. B.

United States Army Band Carnegie Hall, Feb. 13, 5:30

As part of the Festival of American Music, given by radio station WNYC in February, the United States Army Band came from Washington to play a program in Carnegie Hall. The band's regular conductor, Capt. Hugh Curry, directed most of the works in the concert, but guest conductors and soloists also took part. Percy Grainger led the band in his Marching Song of Democracy, and subtle tensions of voice leading, played the solo part in his Children's March, for band and piano. Herman

Neuman, music director of WNYC conducted Morton Gould's American Salute; and Lt. Samuel Loboda, first assistant leader of the band, conducted his Procession to Delhi in its first performance. Two other premieres on the program were Reminiscences, by Anton Mainente, and Festival Hymn, by Bartlett-Kirby. Other composers represented on the program included Cole Porter, Aaron Copland, Stephen Foster, George Gershwin, and Richard Rodgers.

—N. P.

Juilliard String Quartet Times Hall, Feb. 13

Schönberg's Second String Quartet, in F sharp minor, Op. 10, composed in 1910, was flanked on this program by Mozart's Quartet in G major, K. 387, and Quartet in C major, K. 465. The F sharp minor Quartet of Schönberg is especially interesting, because it is a transitional work, and because it introduces a soprano voice in the last two sections, Litanei and Entrückung, settings of poems by Stefan George.

In this work, Schönberg has not yet abandoned tonality. Indeed, the first movement has touches of Wagnerian chromaticism that remind one of Verklärte Nacht. But in other parts of the work, notably the last section, Entrückung, the familiar harmonic development is abandoned. The unearthliness and surrealistic style of George's poems are enhanced by the weird, harmonically challenging texture of the music, with its powdered sonorities. Only at the close does the ecstatic vision reach a point of tonal fixation, and even there, the volatile character

of the harmony is preserved. Louise McLane, soprano, sang the appallingly difficult voice part confidently and expressively, and the Juilliard Quartet gave a vital performance.

The Mozart quartets were vigorously and brilliantly done, but with far less refinement, felicity of style, and conviction than the modern work, which was as it should be. There will be time for the young players to polish and deepen their Mozart playing. In the meantime, they are performing a notable service to the music of their own era.

—R. S.

Musicians' Guild Town Hall, Feb. 13

The Musicians' Guild presented another fascinating evening of chamber music. The program for its third concert of the season comprised Schubert's Quartet in D minor, Death and the Maiden; Debussy's Sonata for Cello and Piano; Bartók's Sonata for Two Pianos and Percussion; and Haydn's Quartet in G major, Op. 77, No. 1.

The Kroll Quartet—William Kroll and Louis Graeler, violinists; Nathan Gordon, violist; and Avron Twerdowsky, cellist—opened the evening with a performance of the Schubert quartet that had every ounce of sentiment without a trace of sentimentality. The soaring line, the lilt, the nostalgia—all of Schubert's magical flights of fancy, in short—were presented in playing of luminous tone. Leonard Rose, cellist, and Frank Sheridan, pianist, then took over the stage to offer a reading of the Debussy Sonata that captured all of the grace and restrained passion of the work. Part

of the fascination this performance aroused was due to the seemingly endless variety of colors obtained, so that the blend of piano and cello was of a completeness rarely encountered.

Bartók's Sonata for Two Pianos and Percussion, a towering achievement of our time, began the second half of the program. Mr. Sheridan and Leo Smit played the pianos with their backs to the audience, and the percussionists, Alfred Howard and Harold Farberman, faced them, in accordance with the composer's diagram. The performers achieved compelling results, not only in precision of attack and fullness of technique, but in terms of forceful musical values as well. The gay innocence of the Haydn quartet came as a striking contrast, and the Kroll Quartet again provided a splendid performance of the greatest charm.

—A. B.

Angela Chope, Soprano Times Hall, Feb. 14 (Debut)

Angela Chope's program consisted entirely of songs by three composers—Beethoven, Brahms, and Wolf. The five Beethoven songs she listed—An die Hoffnung, two songs from Egmont, Ich liebe dich, and Neue Liebe, neues Leben—are not well written for the voice, and their awkwardness made difficulty for the young soprano, who finally found her stride only in the Brahms group that followed. Here considerable sensitivity of interpretation was evident. Her middle voice was rich in texture and true to pitch. In the higher range, her pitch was often unstable—sometimes because she did not measure intervals accurately,
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Bach Revival

(Continued from page 8)

ness of the performers renders it necessary. Surely the aim of the conductor should be to make himself forgotten. Felix determined on this occasion to show me how far this could be done, and in the performance of the Passion he succeeded to perfection."

When Spontini tried to prevent a further performance (on Bach's birthday), Mendelssohn and Devrient checked the intriguing Italian by appealing over his head to the Crown Prince. After the Passion performance, Zelter gave a supper at his home to "a select company of Bach admirers." The wife of Devrient sat next to a man who seemed very affected, and was continually afraid her wide, lace-trimmed sleeves should be soiled by touching her plate. "Do tell me who is that stupid fellow next to me," she whispered to Mendelssohn. "That stupid fellow next to you is the famous philosopher Hegel," he answered.

FRANKFORT, Breslau, Königsberg, Dresden, and Cassel heard the Saint Matthew Passion ahead of Leipzig. Bach's old home did not hear the masterpiece till 1841, at the Thomaskirche, and then under Mendelssohn. The Saint John Passion was restored to life at the Berlin Singakademie, again under Mendelssohn, on Feb. 21, 1833, but without the success of the Saint Matthew Passion. Felix's friend Schelble, founder of the Frankfort Caecilienverein, was the first to attempt the B minor Mass, but only piecemeal; and when he undertook the Credo, in 1828, nobody took any notice of it. Mendelssohn heard Schelble conduct the Kyrie and the Gloria, and he wrote Zelter about it.

With all the publicity Mendelssohn's productions of the Saint Matthew Passion have received, his victory hardly went further than this work. Today, when we listen to unabridged performances of the great score quite as a matter of course, we should probably find it hard to listen to such a one as that of the Singakademie in 1829. Mendelssohn performed particular services for Bach by his piano playing and his organ programs. Creatively, however, Bach exercised a profound effect on Felix's music.

"The importance of Mendelssohn's deed may occasionally have been overrated," says Hans David, "but unquestionably no other event in the long struggle for a revaluation of Bach's works was equally colorful and had such wide repercussions. The Saint Matthew Passion was soon taken up in other cities as well."

LET us, however, return to Devrient's chronicle!

"Now everything went smoothly; the obstacles vanished as ghosts do when you approach them. The principals of the academy consented without hesitation to all we asked; at our first chorus rehearsal in the small hall twice as many attended as at Mendelssohn's . . . After our fifth practice we had to remove to the large concert hall. It should not be forgotten, however, that many members of the Academy, attracted by the novelty of the undertaking would, as Zelter had foretold, scarcely have returned had they not been won and fascinated at the very first meeting.

"Felix, therefore, did not take up single pieces (for instance, the easy ones), but chose an entire section of the composition as the object of study; and so he continued in the first rehearsals. He worked out the choruses right away with inflexible exactness until the full expression was reached, then he transmitted to the singers a quite complete impression of the special qualities of the work. His explanations and directions were clear, concise, full of meaning, and yet

given in the manner of unpretentious youth.

"Felix and I had several meetings to consider how the work could be shortened for performance. It could not be our purpose to give the work, which was influenced in many points by the taste of the period, in its entirety, but we had to convey the impression of this outstanding value. Most of the arias had to be omitted; of others only the introductions, the so-called symphonies (*accompagnements*) could be given; even the part taken from the Gospel would have to be shorn of all that was not essential to the recital of the Passion. We often differed, for matters of conscience were involved; but what we finally determined upon seems to have been the right thing, for it has been adopted at most performances of the work."

WHEN Mendelssohn became conductor of the Leipzig Gewandhaus Orchestra in 1835, he labored with passionate zeal in the cause of Bach. In that town he discovered a colleague ready to assist him in his mission, who just a year earlier had founded a musical journal with the purpose of promoting the interests of young composers. However, Robert Schumann saw to it that his *Neue Zeitschrift für Musik* espoused the cause of the old as well as the new. "Do not think," he wrote, "that old music is outmoded. Just as a beautiful true word can never be outmoded, so a beautiful piece of true music." And in Schumann's *Maxims for Home and Life* one reads: "Play conscientiously the fugues of good masters, above all those of Johann Sebastian Bach. Let The Well-Tempered Clavier be your daily bread. Then you will certainly become a solid musician."

Schumann advocated the erection of a Bach monument a stone's throw from the Thomasschule in Leipzig. He is said to have been deeply shocked on discovering that Bach's grave was unmarked. Mendelssohn gave an organ concert to raise funds for a memorial slab, and Schumann wrote a review of the event which has gone down in the annals of musical journalism as a record of his own profound feeling for the work of Bach. "Would that I could record last evening in these pages with golden letters! It was, for a change, a concert for men, a complete whole from beginning to end. Again I thought how we are never at an end with Bach, how he seems to grow more profound the oftener he is heard. Zelter, and afterwards Marx, wrote excellent and striking things concerning him; and yet while we listen, it would seem again as if we could only distantly approach him through the understanding of words.

"The music itself still serves as the best means to bring his works before our senses and to explain them; and whom can we expect to accomplish this more warmly and faithfully than the artist who accomplished it yesterday? Who has devoted the greatest part of his life to this very master, who was the first to refresh, with the full power of his own enthusiasm, the memory of Bach in Germany, and who now gives the first impulse towards bringing Bach's image nearer the eyes of our contemporaries by an outward image?

"A HUNDRED years have passed without anyone else's attempting this; shall, perhaps, another hundred pass before it is realized? It is not our intention to beg for a Bach memorial by means of a formal appeal; those of Mozart and Beethoven are not yet ready, and probably they will still have to wait some time. But the idea that has emanated from here should be taken as a suggestive one, especially in Berlin and Breslau, which cities have lately won particular honor by the performance of works by Bach, and where there must be many people who know what is owed by art itself to Bach; this is, in the small sphere of music, hardly less than what a religion

owes to its founder.

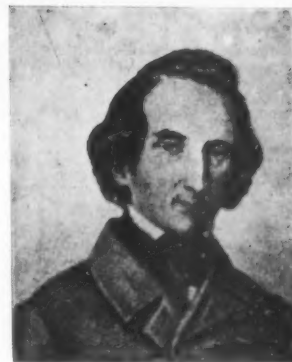
"As yet, no outward symbol testifies to the living memory, in Leipzig, of the greatest artist this city ever possessed. One of his successors [J. A. Hiller] has already been given the honor of a memorial in the vicinity of the Thomasschule—which should have been bestowed on Bach above all. However, since in these days his spirit and his works are coming to the fore with new strength, and the interest in them can never become extinguished in the hearts of the true friends of music, it is to be hoped that such an undertaking will meet with sympathy and assistance from the inhabitants of Leipzig." The monument was dedicated on April 23, 1843, in the presence of the last male descendant of Johann Sebastian, among others—Wilhelm Friedrich Ernst Bach, who lived from 1759 to 1845, and was a son of Johann Christoph Friedrich and a nephew of Johann Christian.

"As might have been expected, the beginning of this undertaking, led by such an artist's hand was a worthy one, and its success richly supported the purpose. How well Mendelssohn understands the treatment of Bach's royal instrument is generally known; and yesterday he laid before us nothing but precious jewels in the most glorious variety and gradation, which he only prefaced, as it were, at the beginning, and concluded with a fantasy of his own. After a short introduction, he played a very splendid Fugue in E flat, containing three ideas, one built upon the other; then a Fantasy on the chorale Deck Thyself, Beloved Soul, as priceless, deep, and full of soul as any piece of music that ever sprang from a true artist's imagination; then a grandly brilliant Prelude and Fugue in A minor. . . . After a pause, these were followed by the Passacaglia in C minor . . . admirably handled in the choice of registers by Mendelssohn . . . who ended with a fantasy of his own, in which he showed himself in the full glory of his artistry; it was based on a chorale (if I am not mistaken, with the text O Sacred Head, Now Wounded) into which he afterwards wove the name BACH and a fugued movement—the entire fantasy was rounded out into such a clear and masterly whole that, if printed, it would appear a finished work of art. . . ."

MENDELSSOHN delighted particularly in playing Bach's chorale-fantasies, and it was he who made their beauties known to his friend. Once when Schumann heard him play the chorale-prelude, *Smücke Dich, O Liebe Seele*, Schumann wrote of the experience: "Round the cantus firmus hung golden garlands of leaves, and it was full of such beatitude that you yourself confessed to me that if life were to deprive you of hope and faith, this one chorale would bring it all back again to you. . . ."

Exactly a hundred years ago, Schumann; the Cantor of St. Thomas, Moritz Hauptmann; Otto Jahn, the Mozart biographer; and Carl Ferdinand Becker combined to further the publication of Bach's complete works, without editorial additions. Fifty years ago, with the appearance of the 46th volume, the Bach Gesellschaft, in the words of Hans David, "established the basis for an immeasurably more comprehensive and thorough study of Bach than had previously been possible."

Schweitzer declares that those people who, according to Hauptmann, should most have benefited by the first labors of the Bach Gesellschaft, "actually profited by it least. Although correct scores of the cantatas were turned out from the very start at the rate of about ten annually, the number of performances of these works did not increase proportionately. Only when Bach societies began to spring up did things improve.



Eduard Devrient

It was 1862, when the Saint Matthew Passion reached Vienna, that Brahms, who conducted the Singverein in that capital, labored in behalf of the cantatas. Joachim told George Grove an incident that happened when Brahms was visiting a friend, a noted wine connoisseur, at Coblenz. The person in question placed a wine of very special vintage before Brahms (just about the time that composer had completed his Third Symphony) with the words: "Now, Herr Brahms, this wine must be drunk with great consideration. It is the same thing among wines that you are among composers!" Whereupon Brahms remarked instantly: "Do you happen to have Bach in your cellar? If so, bring him up at once."

Liszt carried on the propaganda for Bach that Mendelssohn had done before him, particularly by his piano transcriptions of the organ fugues—notably the masterpieces in A minor and G minor. And in the first volume of Schweitzer's great biography we read that "the Peters edition carried the preludes, fugues, and chorale preludes into every church about the middle of the eighteenth century. A landmark in the victorious cause of Bach was afforded by the inauguration of the Eisenbach memorial in 1885 (Bach's two hundredth birth year), where the reverence of the artists who assembled around Liszt found public expression."

TODAY, throughout the world, the state of Bach worship has reached a pitch and an intensity that would have caused the sons of the "old perruque stuffed with learning" to marvel. Indeed, noted artists of fifty years ago would have been struck dumb at the extent and the genuineness of the worship. When, about forty years ago, Gustav Mahler was thought to have wrought something close to a miracle by offering delighted audiences of the New York Philharmonic a suite put together out of the most popular numbers of other suites, no one would have guessed that only a few decades later uncut performances of the Saint Matthew Passion and the B minor Mass would have grown to be something of a commonplace. Conservatory pupils now think little of giving unabridged productions of The Art of Fugue and masterpieces like the Goldberg Variations and The Well-Tempered Clavier; and numberless other jewels of Bach's keyboard music are usual in a season's programs, even when done by moderately talented players, let alone by an epoch-making Bach missionary like Wanda Landowska.

And how grandly Bach scholarship has grown since the times of the pathbreaking Philipp Spitta! More and more we have come to understand that, in the words of Hans David, "No matter in what style they are performed, or from what point of view they are studied, the works of Bach represent a standard of perfection and vitality that is not likely to be lost again; the further we climb in our own musical education, the higher the mountain of Bach's music thrusts its peak into the sky."

RECITALS

(Continued from page 18)

and sometimes because of a slow tremolo, which made it difficult to be entirely sure which pitch she was aiming at. Her German diction was excellent, and her phrasing was consistently good, although in this regard also her tremolo created an effect of untidiness when her musical conceptions were actually quite clear. The program closed with four songs from Wolf's *Spanisches Liederbuch*. —P. G.-H.

Trinity Chorus of New York Town Hall, Feb. 15 (Debut)

The Trinity Chorus of New York, a group of sixty singers conducted by Walter Baker, made its debut on this occasion. Mr. Baker, who is music director of the Holy Trinity Lutheran Church, assembled an interesting program that held a Bach cantata, *How Brightly Shines Yon Star of Morn*; motets by Palestrina, Byrd, and Bach; Norman Delo Joio's *The Mystic Trumpeter*; Vaughan Williams' *Serenade to Music*; and William Schuman's *A Free Song*. Twenty members of the New York Philharmonic-Symphony Society assisted. There were four vocal soloists—Barbara Stevenson, soprano; Dortha Berthelsen, contralto; Lucius Metz, tenor; and Ben de Loache, baritone—and one instrumental soloist, Weldon Wilber, who played the horn solo in the Delo Joio work.

The chorus was at its best in the short a cappella motets, where the sincerity of purpose and serious musicianship of conductor and chorus were displayed to good effect. In the works with orchestra, however, Mr. Baker's beat did not seem decisive enough to keep the attacks consistently secure and the pace steady.

—A. B.

American Music Festival Town Hall, Feb. 15, 3:00

Virtually all of the works on this program of the WNYC eleventh annual Music Festival were first performances. Far and away the best of the novelties was Meyer Kupferman's *Divertimento for Chamber Orchestra*, admirably played by a chamber orchestra under the direction of Daniel Saidenberg. Mr. Kupferman's *Divertimento* is a work of rare originality. It seems to synthesize the chromaticism of Schönberg (but with tonal centers), the chord-spacing of Stravinsky, and Bartók's ear for sonorities. What results is a work of taut harmonic tensions couched in incisive rhythms and crackling orchestration, in which none of the notes

seem superfluous, and all seem to be placed in the right instrument. Mr. Saidenberg and his orchestra supplied another first-rate performance in another new work, Alec Wilder's *Concerto for Oboe and Orchestra*, in which Mitchell Miller was the equally first-rate soloist. Mr. Wilder's *Concerto* is effective but facile Hollywoodish music whittled down to chamber orchestra size, but it is expertly scored and has some charming passages for oboe.

Carl Stern, cellist, and Aube Tzerko, pianist, introduced Burrill Phillips' *Sonata for Cello and Piano*, a long, eclectic piece in which rhythmic propulsion is scarce; what there is lies mainly in the piano part. Mr. Tzerko's excellent playing of the idiomatically conceived piano part gave the work a semblance of life, and Mr. Stern also discharged his duties well.

The Rex Wilder Chorus, Rex Wilder, conductor, made its debut on this occasion. Organized to present contemporary music, this group of fifteen singers offered first performances of Ned Rorem's *Madrigals and Avshalomoffs' In Time of Plague*; and two movements from Ethel Glenn Hier's *Mountain Preacher*. A highlight of the concert was the group of songs (none of them new), by John Duke, Celius Dougherty, Samuel Barber, and Charles Griffes, that completed the evening. For they were sung with a sensitivity all too infrequent nowadays by Winifred Cecil, soprano, accompanied by Gibner King.

—A. B.

Albeniz Trio Town Hall, Feb. 16

The Albeniz Trio—Erich Itor Kahn, pianist; Giorgio Ciompi, violinist; and Benar Heifetz, cellist—opened their recital with an arrangement of a Haydn Trio in E flat major. Haydn's trios, according to a program note, "are actually piano solos with violin and cello obbligato. In the version the Albeniz Trio has prepared . . . an attempt has been made to give equal importance to all the players . . . without changing one single note of the composer." The arrangement seemed to preserve Haydn's style successfully, and the new scoring was idiomatic. The trio played it with verve and musicianship.

They turned next to Malipiero's *Sonata a Tre* (1927), which was receiving its first New York performance. Its title notwithstanding, this work uses the three instruments in combination only in the last movement. The first is scored for cello and piano, the second for violin and piano. For that matter, the last movement has an opening duo for violin and cello, followed by a piano solo, before all three instruments combine. With all the variety created by the



Adrian Siegel

A rehearsal on stage in Carnegie Hall for the Schola Cantorum concert of Feb. 17, which included the American premiere of Francis Poulenc's *Figure Humaine*

different instrumental setups, the work as a whole seems rather diffuse, mainly because of the constant tempo changes (fourteen in all). The style of the work is romantic-impressionistic. Of its alternating quiet and energetic moods, the quiet ones, with their agreeable songfulness, were more convincing. The instrumentalists, separately and together, gave it an excellent performance. But with the closing Schubert Trio in E flat major, Op. 100, they seemed to surpass themselves with playing of uncommon sensitivity that did great justice to this heavenly work.

—A. B.

American Music Festival Times Hall, Feb. 16

In this concert, one of the dozens of features of the ten-day American Music Festival broadcast by WNYC, the municipal radio station, between Lincoln's and Washington's birthdays, the participants were the Paulist Choristers, directed by Father Foley; the New York Woodwind Ensemble; the Liebling Singers; Joseph Fuchs, violinist; and Leo Smit, pianist. The only work performed for the first time was William Presser's little *March for Woodwinds*. The Paulist Choristers sang romantically tinged pieces by Leo Sowerby, Hermann Hans Wetzler, and Felix Borowski. Mr. Fuchs and Mr. Smith offered expert performances of Aaron Copland's *Violin Sonata* and Arthur Berger's *Duo*. In addition to the Presser work, the New York Woodwind Ensemble played pieces by Hindemith and Persichetti. The Liebling Singers offered William Schuman's *Holiday Songs*, and light songs by Griffes, Kern, and Gershwin.

—P. G.-H.

Schola Cantorum, Carnegie Hall, Feb. 17

Two first performances opened the concert of the Schola Cantorum given before a moderate-sized audience in Carnegie Hall. The one was a *De Profundis* by Michel Richard de la Lande, who began life as the fifteenth child of a modest tailor and rose to be Lully's successor as superintendent of music under Louis XIV. According to the program this setting of the Psalm had not yet been sung in New York. De la Lande's greatest work was *Forty Religious Motets*, which were in continual use in France until the Revolution. But he also wrote secular symphonies for the King's suppers and a number of divertissements. The setting heard on this occasion is agreeable, in good taste and unexciting. It was pleasant to hear, but no cause whatever for agitation. One can well believe that this worthy person had as father a modest tailor. The psalm was smooth-

ly written and nicely scored. Under Hugh Ross it was well sung and played, Harold Gomberg contributing an oboe part and Everett Tutchings officiating at the organ.

The second novelty—this one an American premiere—was a motet for twelve-part double chorus, a cappella, called *Figure Humaine*, which the program translated as *The Face of Man*. It is a setting by Francis Poulenc of a poem by the French poet, Paul Eluard, who was a leader of the French underground resistance. The work was written and composed in 1943, at the height of the Nazi occupation, and dedicated to Pablo Picasso. It was secretly printed, and after the Liberation the score was flown to London, where it was broadcast by the BBC Chorus, under Leslie Woodgate. The poem begins "Of all the springtimes in the world, this is the most vile"; the succeeding verses are subtle, ironic, symbolical. The last—the best of the work—is a hymn to liberty. Yet by and large, it is an extremely artificial and sophisticated production, and, for this hearer's taste, of negligible musical value. A cruelly difficult piece, it was carefully presented and extremely well vocalized.

The audience was ushered into the living presence of music when the chorus addressed itself to an uncommonly moving performance of Mozart's *Requiem*, K. 626. It is long since this reviewer has heard in this masterpiece so excellent a solo quartet as Uta Graf, soprano; Nan Merri-man, mezzo-soprano; Donald Dame, tenor; and James Pease, bass. The instrumental portions were furnished by 45 players from the New York Philharmonic-Symphony. Mr. Ross and his artists brought to the mass all the pity, the sweetness, the drama, and the grandeur it asks. Who, after listening to such a rendering, can have the heart to split hairs over the authorship of this or that passage? Whether Mozart or his pupil, the worthy Süßmayr, it remains only a question of deathless music.

—H. F. P.

George Copeland, Pianist Town Hall, Feb. 18, 3:00

For his first New York recital in five years, George Copeland chose a beautifully arranged list of French compositions, and played them with such straightforward technical command and artistic sensitivity that the afternoon was an unalloyed pleasure from beginning to end. The first half began with a suite, *Vive Henri IV*, by an unknown sixteenth-century composer, and continued with pieces by Debussy, whose music has long held special interest for Mr. Copeland—*Suite Bergamasque*, *La Cathédrale* (Continued on page 22)



The members of the Albeniz Trio—Giorgio Ciompi, violinist; Erich Itor Kahn, pianist; and Benar Heifetz, cellist—who appeared in Town Hall on Feb. 16

METROPOLITAN OPERA

(Continued from page 5)

representation. There were handsome settings and costumes by Mstislav Dobujinsky. Emil Cooper, who had conducted the opera in Paris many years ago, exercised, as may be gathered from the foregoing, a debatable share in piloting the present performance.

Don Giovanni, Feb. 17

The first repetition of Mozart's Don Giovanni had little of the éprit that distinguished the revival on Feb. 3. Ljuba Welitch, whose Donna Anna had been the center of attention on the earlier occasion, proved for the first time in her Metropolitan career that she, too, is fallible, and can experience an off night. She did not sing particularly well at any time, though her voice did not lack its fabulous clarity and carrying power. She left the music largely uninflected and uncolored, singing monotonously on a single plane of intensity; and her negotiation of the coloratura toward the close of Non mi dir was distinctly less than triumphant. In the general letdown of her performance, she also failed to clarify her attitude toward Donna Anna as a dramatic character, so that this observer, at least, was left without much information as to her convictions about the place of that lady in the scheme of the plot.

Paul Schoeffler's portrayal of Don Giovanni was supremely confident in both musicianship and stage assurance. But he also, like Miss Welitch, maintained a single level of delivery, overlooking a good many possibilities of insinuation and underplaying on the one hand, and of ebullience and bravura on the other. He seemed a phlegmatic, businesslike fellow, with hardly the allurements to sweep little Zerlina and the two great ladies off their feet.

The richest performance of the evening was that of Regina Resnik, as Donna Elvira. Both her singing and her action were plastic, variable, sensitive, and mobile. Except for a few strained full-voice high notes, her singing was exemplary, in both broad phrases and fleet figurations. It was, moreover, intensely personal and genuine. Miss Resnik is becoming a singing actress of unusual perceptions.

Jan Peerce negotiated his two difficult arias successfully, taking only one more breath than the law allows in *Il mio tesoro*, and maintaining an attractive flow of tone. Nicola Moscona intoned the music of the statue with great nobility, and negotiated a thoroughly dignified appearance in the final scene. Patrice Munsel's Zerlina was vocally pretty, but without a reality as a characterization. Mack Harrell's Masetto was well-intentioned but studied. Salvatore Baccaloni's Leporello was strongly projected, but his conception of the servant in the terms of Italian opera buffa does not fit into the serious conception of Herbert Graf's stage direction. Fritz Reiner conducted with a pacing that was always expert, but without much warmth.

All things considered, it was a chilly and disaffecting evening, which was not helped by the unwonted liberty some of the principals took of acknowledging applause with repeated bows. At one point a traffic policeman was needed to straighten things out between Miss Welitch and Mr. Peerce, as the soprano kept returning from the wings to accept more applause while the uncomfortable tenor waited for a chance to begin *Dalla sua pace*. Has the outgoing managerial regime decided to permit once again, in its last weeks, the bowings and scrapings at the end of arias that have for so long been happily exorcised?

—C. S.



Louis Melançon
Gertrude Ribla as Aida

Madama Butterfly, Feb. 15, 2:00

This Saturday afternoon broadcast was the season's fifth performance of *Madama Butterfly*. Giuseppe Antonicelli conducted, and the familiar cast included Licia Albanese as Butterfly, Thelma Altman as Suzuki, Anne Bollinger as Kate Pinkerton, James Melton as Pinkerton, John Brownlee as Sharpless, Alessio de Paolis as Goro, George Cehanovsky as Prince Yamadori, Melchiorre Luise as the Bonze, and John Baker as the Imperial Commissary.

—N. P.

Aida, Feb. 18

The final performance of the thirteenth week at the Metropolitan brought Gertrude Ribla's first appearance of the season in the title role of Verdi's *Aida*, in which she had made so successful a debut with the company last season. Her performance again had the dramatic cogency and power that can come only from a singing actress of high intelligence and warm, controlled temperament. She was never out of character, and was at all times entirely believable. Although she was not in her best vocal condition, her singing was characterized by a truly exceptional sense of line and accent, and her musical conception was in the finest tradition of Italian opera.

Aside from Leslie Chabay, who did an excellent job in his first appearance of the season as the Messenger, the cast had sung their roles earlier. Robert Merrill, whose performances this season seem to have taken on additional dramatic range and appositeness, was a thoroughly creditable Amonasro, and Nicola Moscona was an authoritative Ramfis. Thelma Votipka sang the music of the Priestess with her customary fine style and secure placement. As Radames, Kurt Baum was not in good voice, and showed an unwonted tendency to hold high notes almost to the breaking point. Margaret Harshaw used her fine voice to little effect in a generally pallid impersonation of Amneris. The ballet is better left unmentioned. Emil Cooper conducted.

—J. H. Jr.

La Bohème, Feb. 20

John Brownlee, as Marcello, and George Cehanovsky, as Schaunard, assumed their roles for the first time this season in this well-paced performance of the Puccini opera. Mr. Brownlee was in good voice and moved about the stage with veteran assurance. Mr. Cehanovsky's sprightly Schaunard was also an agreeable characterization.

The generally fine cast was otherwise familiar. As Rodolfo, Richard Tucker's pure, fresh tones were beguiling. Licia Albanese's Mimì was, as always, sympathetic. The smaller

roles were taken by Lois Hunt, Melchiorre Luise, Paul Franke, and Nicola Moscona. Giuseppe Antonicelli conducted.

—A. B.

Aida, Feb. 21, 1:00

In the third of the student matinees sponsored by the Metropolitan Opera Guild, one group travelled from Massachusetts to hear Verdi's *Aida*, which received its fourth representation of the season. Gertrude Ribla sang the title role. In far better voice than three nights earlier, when she had sung the part for the first time this year, Miss Ribla duplicated her success of a year ago, singing with dramatic intensity and technical ease, and acting with continuous absorption in the emotional realities of Aida's harried career. Ramon Vinay joined this year's *Aida* lists as Radames, and revealed various niceties of phrasing in a performance that was generally lacking in climactic impact. A want of concentration and focus left his highest tones without adequate carrying power, so that he was most successful in passages that lay in the middle register. Francesco Valentino, appearing as Amonasro for the first time this season, manifested musical sensibility and a good instinct for characterization. The other participants were Margaret Harshaw, Jerome Hines, Philip Kinsman, Leslie Chabay, and Thelma Votipka. Emil Cooper conducted.

—C. S.

Gianni Schicchi and Salome, Feb. 22

The third performance of this popular double bill brought several changes of cast in each opera. Max Lorenz returned as Herod, Margaret Harshaw as Herodias, and Lucille Browning as the Page, in the Strauss work. Ljuba Welitch was again Salome; Paul Schoeffler, Jokanaan; and Brian Sullivan, Narraboth. The other roles also remained in the same hands as at previous productions. Fritz Reiner conducted.

The performance seemed slightly less intense than one has come to expect, although Miss Welitch was again superb vocally. Several minor mishaps broke the spell usually exerted by the production. Miss Welitch had difficulty with her new costume, and at one exciting moment in her colloquy with the Prophet, gestured so violently that the voluminous chiffon cape enveloped her head. She fought her way out of its entangling folds only in time to sing her next passage. Then it slipped off her shoulder and she had to adjust it while singing. Mr. Lorenz acted very broadly, perhaps in consequence of vocal instability. He lost his crown of flowers much too soon for the cue in the score. This property seems to give tenors trouble. —Set Svanholm at a previous performance cast it off his head with such force that it flew into the orchestra pit and nearly ringed Mr. Reiner's baton.

Miss Harshaw sang well, but lacked the taut malevolence of Herodias. She improved one piece of stage business, however, by watching the final scene, instead of turning away disinterestedly. Mr. Schoeffler was again impressive in his noble and forceful portrayal of Jokanaan.

In the Puccini opera, Charles Kullman sang his first Rinuccio at the Metropolitan, and was a melodious partner for Lois Hunt, the Lauretta, who also sang her part for the first time. Jean Madeira, as La Vecchia, and Lawrence Davidson, as Ser Amantio, both undertaking their roles for the first time, added good voices and sprightly characterizations to the ensemble. In the title role, Italo Tajo returned for the first time this season, singing sonorously and acting with a fair amount of humor. The other principals were retained from previous casts. Giuseppe Antonicelli conducted.

—Q. E.



Louis Melançon
Max Lorenz as Herod

Der Rosenkavalier, Feb. 23

The season's sixth performance of *Der Rosenkavalier* was also the hundredth of the Strauss opera at the Metropolitan. Eleanor Steber was the Marschallin, Jarmila Novotna the Octavian, Erna Berger the Sophie, and Emanuel List the Baron Ochs. Other roles were taken by Kurt Baum, Hugh Thompson, Martha Lipson, Thelma Votipka, Peter Klein, Osie Hawkins, Leslie Chabay, Gerhard Pechner, Paula Lenchner, Lois Hunt, Maxine Stellman, Thelma Altman, Emery Darcy, Paul Franke, Ludwig Burgstaller, Peggy Smithers, and Matthew Vitucci. Fritz Reiner conducted.

—N. P.

La Traviata, Feb. 24

The fourth performance of Verdi's *La Traviata* brought Richard Tucker's first appearance this season as Alfredo. His associates in the other two major roles—Nadine Conner as Violetta and Leonard Warren as Germont—had already offered their impersonations this year. Jonel Perlea again conducted.

Mr. Tucker employed his richly brilliant voice to the utmost advantage in the first two acts, where he sang with luxurious ease, smoothness, and great rhythmic verve. The dramatic music of the third act led the tenor into forcing occasional tones sharp, but the final act found him singing with his previous discrimination. If as an actor Mr. Tucker exhibited more aplomb than insight, the virtues of his exceptionally fine vocalism made his Alfredo most rewarding.

Inge Manki, as Flora, and Clifford Harvuot, as Doctor Grenvil, sang their roles for the first time this season, and filled them ably. Miss Manki, in particular, handled her characterization with uncommon understanding and resourcefulness. Others in the cast were Thelma Altman, Alessio de Paolis, George Cehanovsky, and Lawrence Davidson. Peggy Smithers and Audrey Keane were the ballet soloists.

—R. E.

Khovanchina, Feb. 25

At the season's second performance of Moussorgsky's *Khovanchina*, which the Metropolitan gave for the first time in its history on Feb. 16, the cast remained unchanged. A passage of considerable length at the beginning of Act IV, Scene 2, involving Marfa, Prince Andrei Khovonsky, and a chorus of Streltsy women had been cut, and the final chorus of the opera was also somewhat shortened. Enough remained, however, to satisfy the large audience, curious to hear Moussorgsky's music.

It must regretfully be reported that a number of the artists in leading roles were not in their best vocal estate at this performance. Honorable exceptions were Jerome Hines, as Dossifé; Brian Sullivan, as Prince

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RECITALS

(Continued from page 20)

Engloutie, Danse Sacrée, and the Prélude from Pour le Piano. In the second half, after a suite by Rameau, the pianist continued with more Debussy, offering *Feuilles Mortes*, *La Puerto del Vino*, *La Terrasse des Audiences du Clair de Lune*, *Les Fées Sont d'Exquises Danseuses*, *Et la Lune Descend sur le Temple qui Fut, Danse de Puck*, *L'Après-midi d'un Faune* (in the pianist's own excellent arrangement), *Reflets dans l'Eau*, *Poissons d'Or*, and *Feux d'Artifice*.

From all the richness of this demanding program it is difficult to choose high points, for Mr. Copeland's playing remained on a superbly communicative level throughout. *Vive Henri IV* is some of the best-dispositioned music imaginable, and the pianist found for its five sections registrations that discreetly suggested the character of the harpsichord's tone while making use of the fuller sonorities of the modern piano. He was equally successful with the Rameau suite, and both made delightful introductions to the Debussy pieces that followed them.

Mr. Copeland's legendary affinity for Debussy's music came alive for his audience in interpretations that were unfailingly fresh and vital. His playing furnished a compelling argument against those pianists who, going to extremes, either keep their Debussy bone-dry or, in the name of impressionism, bathe it in great washes of unrhythmic, heavily-peddled sounds. Mr. Copeland always related the external of a piece to a strict basic rhythm, and the richness of the sonorities he obtained never obscured his delicate tonal balances. His exquisite phrasing never left the shape of a piece undefined; and he seemed unable to produce other than a beautiful tone from the piano, even in the ringing fortes that set off his gossamer passage-work.

One of the major achievements of the afternoon was a performance of *La Cathédrale Engloutie* that was so justly developed in a magnificent curve of dynamics and sonority that it fell on the ears as a new, glorious experience. To breathe such fresh life into a piece that has been played so often, by pianists of all degrees of skill, is the mark of an exceptional artistic personality.

—J. H., Jr.

Davis Shuman, Trombonist Town Hall, Feb. 18, 5:30

Davis Shuman, the only trombone player who regularly gives recitals in New York, chose a program that leaned heavily on modern works, since the virtuoso trombone repertory is more than limited, and contains few items from earlier periods. Roger Goeb's Quintet for Trombone and Strings and Robert Starer's Concertino, for oboe, trombone, violin, and piano, were both given their first performances. The program also held Robert Kahn's Serenade, Hindemith's Sonata, and two classic works made over to suit the purposes of the trombone—Haydn's C major Trio, for baryton, viola, and cello; and Mozart's Quintet for Horn and Strings.

Mr. Schuman's instrument had not quite warmed up in the Mozart quintet. In the Haydn trio, which followed, he gave an agile performance, with remarkable tonal variety. In spite of the effects and stunts that garnished the contemporary pieces, the Haydn work was perhaps the most effective vehicle in the entire program, for Haydn wrote a real melodic and thematic part for the baryton (which the trombone replaced), a part in which the various kinds of tone and attack that constitute the instrumental personality of the trombone can be a proper part of the dynamic and decorative scheme.



Balbina Brainina George Copeland

Neither the Goeb quintet nor the Starer concertino gave any particular indication that the composers had taken the peculiarities of their instrumental ensembles as points of departure for creative thought. In both cases, the music for trombone might as readily have been played on any other instrument of suitable range. While the Starer piece had a certain improvisatory charm, the Goeb quintet was better made and integrated, in spite of an acid dissonant style.

—P. G.-H.

Balbina Brainina, Pianist Town Hall, Feb. 18

Balbina Brainina, who is advertised as the last pupil of the late Ignace Jan Paderewski, and has already appeared several times in New York, brought to her large, cordial audience a program that was notable for its color and warmth. She employed a tonal palette not only of subtle tints, but also of flaming colors. That she is capable of presenting an exquisite miniature was demonstrated by the opening Chopin Mazurka in A minor, Op. 17, No. 4, whose first measures had an almost ethereal quality. Chopin's Etude in F major, Op. 25; Mozart's Fantaisie in C minor; Haydn's Sonata in G major; Chopin's Ballade in G minor; Beethoven's Sonata in E flat major, Op. 31, No. 3; the first performance of Robert Starer's Five Caprices; and Scriabin's Two Preludes, Op. 11, and Two Etudes, Op. 8, made up the rest of the program.

Miss Brainina is at home in larger forms. She is fully aware of their structure, and she is able to communicate her own personality and make her convictions believable without distorting the musical values. The Haydn sonata was kept well in hand in its tempo, and the final Presto was exuberant and infectious. In the first movement of the Beethoven sonata, the dynamic contrasts of the first theme were well balanced by the resonant singing tone of the melodic second theme, and their subsequent appearances in the development were handled with a sensitive awareness of line. The last movement attained a vital and effective climax. Starer's Five Caprices are well-written for the piano, and are varied in mood and constructional devices. Miss Brainina played them convincingly. She brought poetic imagination to the more lyric Scriabin pieces, and the closing Etude Pathétique was set forth with genuine bravura.

—G. K. B.

Nina Geverts, Violinist Charlotte Bloecher, Soprano Times Hall, Feb. 19, 3:00 (Debut)

Two excellent young artists made their first New York recital appearances as a result of winning the Debut Recital Award of the New York Madrigal Society.

Charlotte Bloecher, described as a lyric soprano, is actually a lyric-coloratura, and an admirable one. She produced with apparent effortlessness a clear and eloquent tone throughout a wide range. An almost infallible sense of pitch, good diction, and vocal flexibility enabled her to give a brilliant performance of Bach's *I Follow Thee Also*, from the St. John Passion, and the cadenza-like *Et Incarnatus Est*,

from Mozart's C minor Mass. If Miss Bloecher can develop a more dramatic feeling for interpretation and a little more relaxation within the classic line for such music as *Dove Sono*, from Mozart's *The Marriage of Figaro*, her expressive powers should come to match her present purely vocal and technical attainments. The soprano also sang songs by Wolf, Hindemith, Vanderlip, and Sacco. Her accompanist was Otto Guth.

Nina Geverts, excellently accompanied by Alice Shapiro, played the overworked *Vieuxtemps D minor Violin Concerto*, Bach's E major Partita, and pieces by Stravinsky and Sarasate. In the *Vieuxtemps* concerto, Miss Geverts revealed reliable musicianship, a rich tone in slower passages, where she had time to develop it, and considerable technical command in the showier sections.

—P. G.-H.

International Music Lovers Guild Times Hall, Feb. 18

The International Music Lovers Guild sponsored a program of vocal music under the direction of Ernst Fischer, former baritone of the Vienna Staatsoper. Among those scheduled to appear on the program were Mr. Fischer; Barbara Alan, lyric soprano; Anita Garrett, lyric coloratura; Lawrence Hill, baritone; and Henry Schechter, tenor. Marienka Michna and Frieda Rummel were the accompanists.

—N. P.

Druke and Shaw, Duo-Pianists Town Hall, Feb. 19, 3:00

Helene Druke and Walter Shaw assembled an interesting program for their second Town Hall recital. The works listed were Pirani's Gavotte in D major, Mozart's Sonata in D major, Fuleihan's Toccata, Saint-Saëns' Variations on a Theme of Beethoven, Bax's *Moy Mell*, and Bowles' Sonata. The choice of two opening pieces in the same key made a temporary tonal monotony inevitable, however, and the Mozart Sonata tended to become mannered. The Fuleihan Toccata—consisting of Introduction, Variations, Interlude, and Fugue—was given moments of real beauty. *Moy Mell* was played with a luminous quality, and a good sense of mood, although the piece is far too long to sustain interest without more contrast in either dynamics or tempo. While this piano team had its good points, the recital was like a long series of black-and-whites; even though many of them might be intrinsically interesting, good strong colors were needed for variety.

—G. K. B.

Concordia Choir Carnegie Hall, Feb. 19

The Concordia Choir, of Concordia College, in Moorhead, Minn., which made its New York debut at this concert, is technically the peer of any chorus heard here in many years. Its conductor, Paul J. Christiansen, has every reason to be proud of the impeccable pitch, extraordinary range of dynamics and colors, and flawless musical discipline of his choir. Since he is the son of F. Melius Christiansen, under whose leadership the St. Olaf Lutheran Choir became nationally famous, it is not surprising that he is so expert. With voices in no way remarkable, he has molded an ensemble capable of singing the most exacting contemporary choral pieces with complete mastery.

Perhaps the outstanding achievement of the evening was the performance of Francis Poulenc's *Tenebrae Factae Sunt*, a masterpiece of modern choral writing. Not only were the difficult intervals effortlessly negotiated, but the vision of Christ on the cross in his moment of greatest anguish was vividly conveyed through the subtle inflections of the singing. Also notable both for virtuosity and

emotional power were the interpretations of Healey Willan's liturgical motets, *Rise Up, My Love, My Fair One*, and *Hodie Christus Natus Est*. Mr. Christiansen sentimentalized Bach's *The Spirit Also Helpeth Us*, but the choir sang it in technically impressive fashion. The humming of *Come Soothing Death*, which followed, was as far from the spirit of Bach's music as one could imagine. As soon as he reached the nineteenth-century and modern works Mr. Christiansen was on firmer ground. Besides the music mentioned, the program contained Brahms' *O Saviour Throw the Heavens Wide*; Herbert Howells' *A Spotless Rose*; two songs from Randall Thompson's *The Peaceable Kingdom*; two Gregorian melodies; Paul Christiansen's *Prayers of Steel*; Grieg's *Spring*; and several arrangements and original works by F. Melius Christiansen.

—R. S.

New Friends of Music Town Hall, Feb. 19, 5:30

The program of this particular New Friends of Music session was devoid of complications or special problems. The first half was contributed by Joseph Szigeti, who played Bach's unaccompanied violin sonatas in C major and G minor. Then the Bronislav Gimpel Quartet, fortified by Philip Sklar, contrabassist, was heard in Mozart's *Eine Kleine Nachtmusik*, which concertgoers hereabouts have developed the habit of regarding as a composition for string orchestra, even if Mozart's demands were for first and second violin, viola, and bass. Some—among them Hermann Abert—have, indeed, assumed that the specification "cello and bass" indicated a larger body of strings. Be this as it may, the popular serenade was delightfully played by the quintet on the present occasion, with a transparency it does not invariably obtain from a larger number of players.

Mr. Szigeti's sovereign musicianship was nobly in evidence in the Bach solo sonatas. The G minor Sonata was a particularly admirable feat, especially in the fugue and the concluding Presto. In the great fugue of the C major Sonata, however, there was more than a little scratching and roughness of tone. In the main, however, the eminent violinist's performances were worthy of this year's Bach bicentenary observances.

—H. F. P.

Philip Bond, Bass Carnegie Hall, Feb. 19, 5:30 (Debut)

Philip Bond made an auspicious debut in a program that was not only well chosen, but presented with simple dignity and musical intelligence. Jane Courtland (the singer's wife), playing from memory, was a sensitive accompanist. It was immediately apparent that the smallest details had been carefully worked out; throughout the entire program, they maintained a fine ensemble, with the mutual understanding that comes from close association.

Mr. Bond's voice is warm and rich in its quality and well-produced throughout its range, and his diction is at all times clear. Opening with Leporello's catalogue aria, from Mozart's *Don Giovanni*, Mr. Bond invested this music with all the sly humor and irony of the score. Three Purcell songs followed, the most noteworthy of which was *Next Winter Comes Slowly*, from *The Fairy Queen*, in which Mr. Bond created a subtle and appealing mood. Arise, Ye Subterranean Winds, from *The Tempest*, was sung a shade too fast for the coloratura runs to be always clear.

Of the three groups of songs—Wolf's *Michelangelo Lieder*, Ravel's *Don Quichotte à Dulcinée*, and Mousorgsky's *Songs and Dances of Death*—the Wolf and the Ravel works had the most effective performances. The

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ORCHESTRAS

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contrasted and highly interesting program for his first appearance of the season with the New York Philharmonic-Symphony, the orchestra with which he first sprang into prominence as a conductor. The fact that the music was performed unevenly was probably owing to lack of sufficient rehearsal time and the need for the orchestra and its new leader to get adjusted to each other.

Now that Béla Bartók is dead, and cannot enjoy the rewards of fame and success, performances of his works are increasing by leaps and bounds. Only two evenings before, George Szell and the Cleveland Orchestra had given a superb performance of Bartók's Concerto for Orchestra. The Music for Strings, Percussion, and Celesta is perhaps more severely intellectual, in its opening movement, than any part of the concerto, and in the Adagio, more exacting upon the imagination; but it is equally strong and inspired. Mr. Bernstein's conception of it was both valid and original, for he allowed much more room for emotional emphasis and nuance, especially in the contrapuntal maze of the opening movement, than most conductors do. But the orchestra played the music carefully, as if the difficult entrances and meteoric rhythmic changes had frightened it. Only a part of Mr. Bernstein's fiery energy and feeling for the music was communicated through the performance.

The Schumann symphony revealed a notable improvement in Mr. Bernstein's approach to romantic music of the nineteenth century. It had a leisureliness of pace, a singing quality of phrase, and a sense of emotional coloring that used to be lacking in his interpretations of Schumann and Brahms.

Both Mr. Heifetz and Mr. Bernstein injected as much brilliance and vitality as they could into the concerto of William Walton. But not even their devotion could conceal the patchiness, the harmonic poverty, and the essential lack of unity in the score. It wanders from outbursts of ultra-



W. H. Auden, whose poem *The Age of Anxiety* furnished the literary basis for Leonard Bernstein's symphony of the same title, discusses the composition with Mr. Bernstein, who led its first New York Philharmonic-Symphony performances

music, in typical nineteenth-century vein, that has very little apparent connection with the crackling wit and lucidity of Sheridan's comedy. Mr. Barber has developed greatly since he turned out this student-like score.

Mr. Munch then relinquished the baton to Bernard Wagenaar, who conducted the New York premiere of his own Symphony No. 4. Mr. Wagenaar's symphony proved to be a limp, tedious, and conventional work, although it was competent enough in workmanship. It is in five brief movements, none of which displays much originality of material or development. The scoring is prevailingly light, sometimes suggesting improvisation at the organ; and the harmony has the sweetish flavor of the César Franck school. At first hearing, the music seemed completely academic and banal, its pervasive sentimentality and lack of ideas only thinly veiled by its fairly sophisticated texture.

The sharp flavor and lively rhythms of the Stravinsky *Jeu de Cartes* were a blessed relief after the wanderings of the Wagenaar symphony, and Mr. Munch again gave a vigorous performance. But his rhythmically erratic interpretation of Debussy's *La Mer* was overdriven and unpoetic. The Boston Symphony, which used to play this work with incomparable beauty and subtlety, sounded like a second rate orchestra, so frantically did Mr. Munch strive for superficial effects, at the expense of balance, clarity, and the more serious psychological aspects of the score.

—R. S.

Leonard Bernstein Conductor And Soloist with Philharmonic

New York Philharmonic-Symphony. Leonard Bernstein conducting. Leonard Bernstein, pianist. Carnegie Hall, Feb. 19, 2:45:

Overture to Euryanthe.....Weber
Music for Strings, Percussion, and Celesta.....Bartók
Piano Concerto No. 1, C major.....Beethoven

Leonard Bernstein ended the first half of his two-week guest-conducting engagement with the New York Philharmonic-Symphony by introducing two works not played in the preceding Thursday-Friday program.

Before the broadcast portion of the program, Mr. Bernstein offered what must be one of the most intense performances on record of the Overture to Euryanthe. His reading was fast and loud, with violent rhythmic accents. It was effective, though, and cogent enough to achieve a validity of its own, quite apart from what are generally assumed to have been the composer's intentions.

The other new venture of the afternoon—Beethoven's First Piano Concerto—was decidedly ungrateful for Mr. Bernstein, who divided his

attention between the keyboard and the orchestra. The tempos he chose for the first and last movements were so rapid as to rob the music of all but the last trace of its grace and lightness; and orchestral balances, particularly in the brass, suffered from the conductor's soloistic preoccupation. His playing of the piano part, if not notable for stylistic polish, was technically proficient; and there were moments, particularly in the Largo, of sensitive and musical phrasing. On the whole, Mr. Bernstein's attempt at a tour-de-force did not seem worth while. Why should a good conductor who is also a competent pianist be satisfied to give a mediocre performance with a mediocre accompaniment?

The Bartók work, repeated from the earlier program, was electric and completely engrossing.

In the Saturday evening concert the night before, Mr. Bernstein had presented the Beethoven concerto together with two works repeated from the Thursday-Friday pair—Schumann's Fourth Symphony and Bartók's Music for Strings, Percussion, and Celesta.

—J. H., Jr.

Artie Shaw Performs Dello Joio Concerto

Little Orchestra Society. Thomas Scherman, conductor. Artie Shaw, clarinetist. Town Hall, Feb. 20:

Symphony, D minor (1784)....Haydn
Sextet Concerto for Strings, Op. 26.....Berezowsky
(World Premiere)
Suite from Le Bourgeois Gentilhomme.....Strauss
Clarinet Concerto.....Dello Joio
(First time in New York)

Norman Dello Joio's clarinet concerto, which was performed very eloquently by Artie Shaw at this concert, had an interesting genesis. Mr. Shaw was present at a recital in 1948 in which Angel Reyes gave the first performance of Mr. Dello Joio's Variations and Capriccio, for violin and piano, with the composer at the piano. After the recital, he asked Mr. Dello Joio to accept a commission for a work for clarinet and orchestra. Mr. Dello Joio agreed, and composed the piece in about two months, "influenced by the fact that it was for Artie Shaw," as he has explained, and with certain features of his playing in mind.

One of these features was certainly Mr. Shaw's ability to color and sustain long phrases with the flexibility of a singer. The concerto abounds in melodic passages of poignant beauty. It is a lyric piece, profound in emotional content and transparent in texture. Its rhythms are often

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Gary Graffman

Artie Shaw

fashionable dissonance of the 1920s to oversweet phrases reminiscent of Glazounoff, without being half so good. At best, this work is a tissue of commonplaces. Needless to say, Mr. Heifetz made the most of it, and enjoyed an ovation at the close.

—R. S.

Wagenaar Conducts Premiere of Symphony

Boston Symphony. Charles Munch, conductor. Bernard Wagenaar, composer-conductor. Carnegie Hall, Feb. 18, 2:30:

Overture, The School for Scandal.....Barber
Symphony No. 4.....Wagenaar
(First time in New York)
Jeu de Cartes.....Stravinsky

La Mer.....Debussy

Once again, as at the Wednesday evening concert, the bright spot in the program was Stravinsky's ballet suite. Mr. Munch began with a splenic performance of Samuel Barber's overture, written in the composer's early twenties. It is sweet, neatly-joined

RECITALS

(Continued from page 22)

contemplative character of each of the Wolf songs was projected with excellent phrasing and an awareness of context. The Ravel songs were even more successful. Mr. Bond's ability to move from the tender love song to the religious atmosphere of the prayer to St. Michael, to the roisterous final drinking song, was a token of his awareness of the fundamental requirements of song interpretations. Mozart's recitative and aria for bass, *Alcandro, lo confesso*, and a group of English songs concluded the program. Only in the Mozart aria and the last song, a drinking song arranged and translated by Miss Courtland, did Mr. Bond seem not quite at ease, because of the low tessitura.

—G. K. B.

Gordon Manley, Pianist Carnegie Hall, Feb. 20

Gordon Manley, who has appeared previously in recital in New York, presented a conventional program which included Bach's *Chaconne*, transcribed by Busoni; Beethoven's *Sonata in E minor, Op. 90*; Chopin's *Scherzo in C sharp minor, Impromptu in F sharp minor*, and *Scherzo in B flat minor*; Debussy's *Reflets dans l'Eau*, *Minstrels*, *La Cathédrale Engloutie*, and *L'Isle Joyeuse*; and Liszt's *Polonaise No. 2, in E major*.

Mr. Manley's most effective playing was in the *Chaconne*, which for the most part kept its proportions, although at times the pianist interrupted its rhythmic lines, or lingered over a mannered phrasing. In the opening pages of *La Cathédrale Engloutie*, the veiled, misty qualities were admirably realized. While Mr. Manley demonstrated a surface glibness at the keyboard, and brilliance in much of his technical facility, he often worked against himself. Too many times he allowed important climaxes to fall short of the normal conclusions. Rhythmic figures on lines—as in the Chopin *Scherzo* and the opening pages of *L'Isle Joyeuse*—were consistently lost, and did not sound through the texture, because the pianist in producing his tone, seldom got below the surface of the keys.

—G. K. B.

Gunnar Hahn, Pianist Times Hall, Feb. 21 (Debut)

Gunnar Hahn, in his first New York recital, created a favorable impression. The Swedish pianist presented an unusual program in which the only familiar item was Franck's *Prelude, Chorale, and Fugue*. The rest of his offerings consisted of works by the Swedish composers Ture Rangström, Nils Björkander, and Emil Sjögren; two pieces by the Norwegian Harald Sæverud; and first performances of the *Sonatina, Op. 41*, by another Swedish composer, Erland von Koch, and Mr. Hahn's own *Suite Gothique*. The pianist's performance was notable for technical address, musical sensibility, and unforced tone, although such works as the Franck and Sæverud's *Canto Rivoltoso, Op. 22, No. 5*, could have used more power and emotional elasticity.

In general, the music was conservative. The new von Koch *Sonatina* was closest to a modern idiom, employing—as Mr. Hahn, who made a few prefatory remarks to the unfamiliar music he was playing, stated—fourths as a harmonic basis; but it, too, had overripe romantic suggestions. Mr. Hahn's own *Suite Gothique* is, as he stated, an arrangement of old melodies. Although its style is a patchwork, it is pianistically effective.

—A. B.

Ralph Pierce, Pianist Town Hall, Feb. 22, 3:00

Ralph Pierce, who made his debut



Philip Bond

Edmund Kurtz

six years ago in Town Hall, assembled on this occasion a highly ambitious program that reflected an exceptional seriousness of purpose. The young California pianist had the courage to attempt no less formidable a masterpiece than Beethoven's gigantic *Hammerklavier Sonata*. To say that he played it adequately is praise, since to be able to play it at all acceptably bespeaks considerable technique and musical understanding. Of these attributes the pianist had a good portion; and if he never penetrated very far below the surface of the work, he demonstrated a fair grasp of its outlines.

In the other works on the program—Schönberg's little set of *Six Pieces, Op. 19*; Vincent Persichetti's *Four Poems for Piano* (first New York performance), and *Variations for an Album*; and items by Bach, Scarlatti, and Chopin—Mr. Pierce also provided performances that were intelligently thought out, although on the whole they showed no great amount of spontaneity. Mr. Persichetti's pleasant *Four Poems for Piano* are very playable mood-pieces in conventionally dissonant modern style. These found the pianist at his most comfortable, as did the other contemporary offerings of the afternoon.

—A. B.

Edmund Kurtz, Cellist Carnegie Hall, Feb. 22

The keystone of Mr. Kurtz's program was Beethoven's *Sonata in A major, Op. 69*, in which the collaboration of Artur Balsam at the piano was especially sensitive. Both artists gave a vivid interpretation of the work. The magnificent themes were eloquently sung, and the contrapuntal weaving of the two instruments was well integrated. Although not as impassioned as the *Kreutzer Sonata*, for violin and piano, the *Sonata in A major* is equally inspired and superb in workmanship. It is music that has to be played with brio, as it was at this concert.

The program opened with a *Larghetto* by Handel, which gave Mr. Kurtz an opportunity to display smooth bowing and suave phrasing that make his playing of cantilena particularly effective. Locatelli's *Sonata in D major*, which followed, is an admirable showpiece. Mr. Kurtz performed it with spirit, if occasionally with somewhat dry tone and insecure intonation in rapid passages. Ildebrando Pizzetti's *Sonata in F major* has dated sadly, despite the fact that it is only about a quarter of a century old. Its loose development and derivative style overshadow its virtues as a telling vehicle for the cello. Mr. Kurtz and Mr. Balsam did everything they could to make it exciting, and one could enjoy the performance, even if one was not exactly enthralled by the music. Tchaikovsky's delightful *Variations on a Rococo Theme* brought the program to a close. Mr. Kurtz played them with unflagging verve.

—N. P.

American Music Festival Manhattan School of Music, Feb. 22

With the passing of the peak periods in the various schools of composition that have enjoyed a vogue during the past fifteen years or so, we are beginning to take a new look

around, with eyes and ears alert for anything vital that has stayed outside the fashionable camps.

Thus we listened with new ears to the music of George Antheil, the New York premiere of whose *Sixth Symphony* made a dramatic event in the closing concert of the American Music Festival, at the Manhattan School of Music. The work was ably conducted by Harris Danziger, and the difficulties of rhythm and balance were well controlled in the first and third movements.

The *Sixth Symphony* is an exciting, brilliant work, whose rhythm patterns, orchestration, and formal structure are all closely related, and in a highly individual way. Its idiom is one that is immediately associated in the public mind with modernism and cacophony, yet it has depth and dignity. Structurally it amounts to a kind of symphonic polyphony, with rhythm-layers hurling themselves along in contrary or parallel motion. The harmonic sphere is taken over by orchestrational devices, which by unexpected timbre combinations more often give more a sense of color or shape or density than of harmony as such.

In the first movement, sections follow one another in different speeds, moods or pulses, so that only a thematic derivative acts as a connecting thought. The effect is very dramatic, and constitutes a new asymmetry in Antheil's work, in which a symmetrical reiterative pulse has long been one of the main continuity and tension devices.

The *Sixth Symphony* seems a very much more integrated work than any we have heard from this composer for some time. He has forged a writing method from a personal idiom, and has made organic what was once merely decorative. A romantic-lyric development and a mood of considerable tranquillity are new aspects of Antheil's music also, though their absorption into his individual idiom is not yet as subtle a fusion as the more dynamic elements that have for so long been part of his style. The slow waltz-time middle movement of the symphony is for this reason perhaps the least effective of its sections.

Harris Danziger also conducted *Frescobaldiana*, a work arranged and orchestrated by Vittorio Giannini, and Hugh Ross directed *The Lord Star*, by Ernst Bacon, a cantata of some charm but scant originality. Leonard Loftin was baritone soloist. Two movements from Ludmila Ulehla's *String Quartet in E minor* were also given their premiere, manifesting accomplished string writing in chromatic dissonant style. The members of the quartet were Jerome Maggid, George Remais, William Chute, and David Wells.

—P. G.-H.

Norwegian Singing Society Town Hall, Feb. 22

The Norwegian Singing Society of Brooklyn, which is celebrating its sixtieth anniversary, gave a program of Scandinavian music in its Town Hall appearance. Fred Axman conducted the group of 55 singers in works by Grieg, Palmgren, Sinding, and other composers. William Erickson, a member of the bass section, played the piano accompaniments for some works; others were sung a cappella. The soloists included Anton Wetlesen, a member of the society for 44 years; Christian Pettersen; Gustav Kvalden; Andre Brynson; and Hjalmar Hansen. George M. Benzen gave English digests of the texts.

—N. P.

Robert Goss, Baritone Times Hall, Feb. 23

Robert Goss' idea of presenting a program entirely devoted to American composers was a refreshing one. Since the young Vermont baritone chose his selections with the same



Paul Parker

George Antheil goes over his *Sixth Symphony* with Harris Danziger, who led the work's American premiere

intelligence and taste with which he sang them, his recital was unusually gratifying. He opened with three songs by Francis Hopkinson (1737-1791), and then turned to music by composers still living, except for a song by Charles Naginski, who died in 1940. The program included arias from Gian-Carlo Menotti's *The Old Maid* and the *Thief*, and Douglas Moore's *The Devil* and Daniel Webster; Virgil Thomson's cycle, *Beauty Sleeping*; four songs by John Jacob Niles; two songs each by Jan Meyerowitz (the evening's able accompanist), Paul Bowles, Willard Rhodes, and Gail Kubik; and a song apiece by Norman Dello Joio, Dai-Keong Lee, Charles Ives, and William Schuman.

Perhaps the most delightful aspect of Mr. Goss' delivery was his exceptionally clear enunciation. He was capable, too, of turning a phrase, and coloring with imagination. Although his voice was somewhat dry in quality, he used it well, and only the highest tones showed signs of effort. He was especially successful with music of lyric cast, such as Paul Bowles' *Heavenly Grass*, and *I Must Wander Agin*, from the Menotti opera; but the light irony of such items as Gail Kubik's *I Bought a Bright Sword* and Naginski's *Richard Cory* was also convincingly communicated.

—A. B.

League of Composers McMillan Theatre, Feb. 24

The League of Composers offered a concert of contemporary opera excerpts and choral works on this occasion. In order to lay proper emphasis upon the positive aspects of the evening, I shall begin with the music that came last on the program, two portions of Norman Dello Joio's new opera about Joan of Arc, called *The Triumph of Joan*, with a libretto by Joseph Machlis. The first excerpt was a scene in which Joan is alone, after her recantation, tortured by her voices. The second was the coronation scene. Inez Manier, soprano, took the role of Joan, and Hubert Norville, tenor, stepped in at short notice to replace John Drury, who was indisposed, in the role of the Dauphin. The Collegiate Choral, conducted by William Jonson, sang the choral episodes. Mr. Dello Joio, assisted in a few passages by Gersin Yessin, provided the accompaniment, at a piano.

It is impossible to tell very much about an opera from a concert performance of two episodes with piano accompaniment, but if the rest of Mr. Dello Joio's score is as good as the portions heard at this concert, it has excellent chances of success. The music is truly dramatic in style and feeling, and eminently singable. Joan's monologue has an exciting climax,

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ORCHESTRAS

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lively and its harmonic idiom contemporary, but it is utterly unlike the smart, sophisticated imitation of jazz styles that were so popular in the 1920s. The structure is unusual, consisting of a lengthy introductory section, prevailing slow and introspective, and a theme and variations that remind one of Hindemith (one of Mr. Dello Joio's former teachers) in their compact and masterly development. The most striking aspects of the music are its subtlety of harmonic coloring and melodic expressiveness. Few composers today can appeal so directly and unaffectedly to the imagination as Mr. Dello Joio. There are reminiscences in the score of the buoyant Diversion of Angels which he composed for Martha Graham. Mr. Shaw has been equally lucky in the music he has commissioned.

Mr. Scherman and the orchestra played the Dello Joio piece and the Haydn symphony at the beginning of the program with some finish and vitality. The Haydn work was discovered by Alfred Einstein in manuscript part books in the British Museum, and published in 1937. It is wholly captivating in spirit, and full of characteristically bold touches of harmony and rhythmic syncopation.

Mr. Berezowsky's Sextet Concerto is an orchestral version of his String Sextet, originally composed for three violins, two violas, and cello. It takes the form of a modified concerto grosso. Philip Frank, Eugene Bergen, and Roger Schermansky, violinists; Selig Posner and Karin Tuttle, violists; and Milton Prinz, cellist, did what they could with the solo parts. But it must be confessed that the work is dismally boring, so aimless is its development, so insignificant its thematic ideas, and so imitative its harmonic devices.

The orchestra gave a performance of the Strauss suite (with cuts) that only approximated the wit and careful balance and blending of its sonorous elements. Mr. Scherman seemed to have no clear conception of tempos in the work, which resulted in fuzzy playing. But the Dello Joio concerto brought a happy ending to the concert and an ovation to the performers and to the composer, who was present, as was Mr. Berezowsky.

—R. S.

Hilsberg Conducts With Stern As Soloist

Philadelphia Orchestra. Alexander Hilsberg conducting. Isaac Stern, violinist. Carnegie Hall, Feb. 21:

Symphony No. 2, B flat major Schubert
Symphony, Mathis der Maler Hindemith
Violin Concerto, D major Beethoven

The Philadelphians have rarely played with more brilliancy, smoothness and unflinching virtuosity than on this occasion. As for Alexander Hilsberg, here is a conductor at once fiery, communicative and masterly. He commands the instant responsiveness of his instrumentalists, who react instantly to his subtlest wish. One's admiration for his gifts increases with every successive hearing. He brings to whatever he conducts the sensitivity, imagination and technical gifts the works he undertakes demand.

It was a joy to hear him and his forces play the Second Symphony of Schubert (the first of the two in B flat). Granted it is an early work (Schubert was only eighteen when he composed it) it was a delight to experience one of its too infrequent performances. Though derivative, it is unmistakable Schubert. The first movement, with its fine Largo introduction followed by an Allegro vivace, might never have been written without the finale of Beethoven's

Fourth Symphony; the delightful variations of its Andante, the delicious Menuetto, and the rollicking closing Presto are by turns Haydn and Mozart; and if not precisely landmarks, they are, nevertheless, enchanting specimens of a boyish symphonist who had only partly struck his gait. It takes such playing and conducting as one heard on this occasion to make it plain what priceless things these early symphonies of Schubert really contain.

Regardless of the pleasure one takes in the counterpoint and the sophisticated archaisms of the so-called symphony in which Hindemith prefigured his later opera, Mathis der Maler, it is difficult to see how they could have been performed with more virtuosity, atmosphere and sympathy of approach than by Mr. Hilsberg and the Philadelphians. Nor could the conductor have furnished a finer accompaniment to Mr. Stern's delivery of the Beethoven Violin Concerto. The gifted violinist played with uncommon technical address, taste and musical feeling, even if he did not exhaust the poetic emotion of the work. However, his interpretation was sensitive and characterized by a warm beauty of tone and real distinction of style.

—H. F. P.

Bernstein Presents The Age of Anxiety

New York Philharmonic-Symphony. Leonard Bernstein conducting. Lukas Foss, pianist. Carnegie Hall, Feb. 23 and 24:

Outdoor Overture Copland
(First time by the Society)
Adagio, from Symphony for Classical Orchestra Shapero
(First time in New York)
The Age of Anxiety, Symphony No. 2, for piano and orchestra (after W. H. Auden) Bernstein
Symphony No. 8, F major Beethoven

It was hard to miss Leonard Bernstein's *The Age of Anxiety* in New York during the last week of February. Mr. Bernstein conducted his symphony at the New York Philharmonic-Symphony concerts of Feb. 23, 24, and 26; and the New York City Ballet gave the premiere of Jerome Robbins' danced version of it at the City Center on the evening of Feb. 26. A few days earlier, the composer had lectured on the music, under the auspices of the Juilliard School of Music, at Town Hall.

When Mr. Bernstein's musical interpretation of W. H. Auden's "fascinating and hair-raising eclogue" was first made known last year by the Boston Symphony, the conductor was Serge Koussevitzky, and the composer played the important solo piano part. This time the roles were shifted. Mr. Bernstein conducted, and the piano

solo was played by Lukas Foss, who, as staff pianist of the Boston Symphony, had played in the original performance the few measures allotted to the orchestral piano. There were more dynamism and more speed about Mr. Bernstein's direction of the score than there had been in Mr. Koussevitzky's, but less tonal suavity. Mr. Foss sounded like more of a virtuoso than the composer had in the solo part, and played really brilliantly, but failed to provide the theatrical overtone of Broadway triviality Mr. Bernstein's performance at the keyboard had evoked.

So much for comparisons. The work itself did not stand up too well at a second hearing. When I first made its acquaintance at Tanglewood last August, I expressed (in *MUSICAL AMERICA* for September, 1949) some disquiet at the high ratio of perspiration to inspiration. On this newer occasion I could find no reason to alter the opinion. The slow, introspective sections at the beginning and the end are expressively thin; the fourteen variations comprised by *The Seven Ages* and *The Seven Stages* are prevailingly academic. Only *The Masque*—the fleet, syncopated jazz scherzo at the beginning of the second half—seemed musically alive. Whether the symphony took on new values as a ballet accompaniment is for Robert Sabin to say elsewhere in this issue.

Harold Shapero, thirty-year-old Massachusetts composer, was represented in the Philharmonic-Symphony lists for the first time by the slow movement from his *Symphony for Classical Orchestra*, which Mr. Bernstein had conducted in its entirety in Boston in January, 1948. The movement—making use, like the rest of the symphony, of the orchestra of Beethoven's Fifth Symphony—revealed considerable beauties of scoring and a good many touches of lyric eloquence. It is overlong, however, and a strong resemblance to Stravinsky's idioms could frequently be discerned—a resemblance that seemed a bit odd, for Mr. Shapero endeavors to write highly personal, romantic music by means of the very materials Stravinsky invented to depersonalize and deromanticize his music.

Aaron Copland's blithe but discursive *Outdoor Overture* opened the evening engagingly. It was, like the Shapero movement, expertly and enthusiastically set forth. In Beethoven's Eighth Symphony, Mr. Bernstein lashed into the score with a frenzy that rendered it uncouth, musically next to meaningless, and, at points, literally unplayable for the members of the orchestra.

—C. S.

On the afternoon of Feb. 26, Leonard Bernstein repeated Aaron Copland's *Outdoor Overture*, Beethoven's Symphony No. 8, and his own Symphony No. 2, *The Age of Anxiety*, from the Thursday and Friday afternoon programs. He also conducted a vehement but rather ragged performance of Beethoven's Third *Leonore Overture*. Lukas Foss played the piano part of *The Age of Anxiety* superbly, and the audience received the work very cordially, recalling both the soloist and the composer many times.

—R. S.

Little Orchestra Gives Fifth Children's Concert

The fifth Saturday morning children's concert by the Little Orchestra, conducted by Thomas Scherman, on Feb. 25, was given over to the concerto form, with young musicians playing the solo parts. The Beal twins, Gerald and Wilfred, opened the concert with an especially appealing performance of Bach's Concerto for Two Violins. Their playing was clean, forthright, and musical. Alan Dundas, who was soloist in Weber's *Concertino for Clarinet and Orchestra*, performed its tricky little passages skillfully. The last two movements of

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Gerald and Wilfred Beal, twin duo-violinists, who appeared with the Little Orchestra at Hunter College

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RECITALS

(Continued from page 24)

and her duet with the Dauphin in the coronation scene should make any soprano and tenor happy, since they have the opportunity to sing fortissimo against the chorus and orchestra in an effectively balanced ensemble. In idiom, the music is contemporary, but not self-consciously so, and it is essentially melodic. There were stretches that sounded a bit undistinguished, but Mr. Dello Joio never let the dramatic tension relax. Miss Manier, Mr. Norville, and the chorus acquitted themselves very well. Mr. Dello Joio, who had performed prodigies at the piano, was recalled many times.

The program opened with an horrendous performance of excerpts from Arthur Honegger's musical tragedy, *Antigone* (1927), with a libretto by Jean Cocteau, after Sophocles. Louise Talma and Gersin Yessin, at two pianos, provided the accompaniment; the Collegiate Chorale, under Mr. Jonson, sang the choral episode. Solo parts were taken by Shirlee Emmons, soprano, as Antigone; Adam Knieste, baritone, as Creon; Warren Galjour, baritone, as Hemon; and Jeanne Privette, soprano, Florence Kopleff, contralto, Robert Holland, tenor, and Thomas Pyle, baritone, as the Chorus. If the music of *Antigone* were really what it sounded like at this concert, it would be terrible indeed. But a friend who had heard it in France, in the theatre, with an orchestra and singers who could sing French, assured me that the music was barely recognizable as performed on this occasion. The pianists had a difficult time; most of the soloists produced peculiar sounds that might as well have been Tibetan as French; and the music had no continuity.

Theodore Chanler's *The Second Joyful Mystery* followed on the program. The first two movements consist of a prelude and fugue, for two pianos, and the third is a setting of the Magnificat, in Greek, for women's chorus and two pianos. Miss Talma and Mr. Yessin played the piano parts, and a group from the Collegiate Chorale sang the Magnificat. The music is feeble, although neat in workmanship. Most of it sounded like anemic Fauré. Mr. Chanler's contrapuntal writing in the work is clear and logical, but insipid.

The other work on the program was William Flanagan's *Billy Budd*, a setting of the ballad, Billy in the Darbies, from Melville's novel, for chorus, accompanied by two pianos at this concert. Mr. Jonson conducted the Collegiate Chorale, and Miss Talma and Mr. Yessin provided the accompaniment. The music succeeded in capturing the atmosphere of the text, in conventional terms. Neither in the harmony nor the choral writing did Mr. Flanagan reveal any notable originality but his work was sincere. The young composer was present and took a bow.

—R. S.

Chamber Music of Our Time Times Hall, Feb. 24

The third and last in the series called *Chamber Music of Our Time*, devoted to works of Béla Bartók, Bohuslav Martinu, John Verrall, and Ben Weber, was perhaps the most rewarding in this series.

Opening with a well written *Serenade for Five Wind Instruments*, by Verrall, the five players—Murray Panitz, flute; Lois Wann, oboe; Milton Shapiro, clarinet; John Barrows, horn; and Leonard Sharrow, bassoon—provided wind playing that for brightness, neat detail, and finely blended tone could scarcely be bettered. If the work itself lacked real strength or originality, it contained

graceful writing for the instruments, and some passages of charm and adroitness.

Selections from Bartók's *Mikrokosmos* followed, played by Dorothy Parrish. Neither the music nor the performer seemed too distinguished, though their lessons in composition of a simple kind may be learned from the fragments.

Martinu's *Sonata No. 2*, for cello and piano, played by David Soyer and Harriet Salerno, is like many other pieces by this composer. A chromatic, sliding harmonic background moves with off-the-beat progress around a neo-classic structure. Here and there the piece arrives inexplicably at a common chord cadence, then starts off again in its sliding chromaticisms. There are, needless to say, a high degree of craftsmanship and considerable musicality in the work.

Ben Weber's *Concerto for Piano Solo, Cello Obligato, and Wind Instruments*, completed this year, was the pièce de résistance of the program. Its uncompromisingly rugged atonality was heightened, rather than qualified, by the disparate instrumental ingredients of its scoring. Seymour Barab played the cello, and the always impressive William Masselos played the piano part. Saul Schechtman conducted, giving a very creditable performance of the abstruse work.

As a rule, Weber manages to infuse more spontaneity and expressivity into the twelve-tone procedure than do most of its adherents. The concerto, however, seems too much like any piece of atonalism—indistinguishable nationally or personally, and measurable only by the extent of its skill and craftsmanship. Finely written though it is, the new work reaffirms the truism that atonalism is primarily a system, not an expressive medium.

—P. G.-H.

Julius Baker, Flutist New Music String Quartet Town Hall, Feb. 24

Julius Baker and the New Music String Quartet—Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist—gave this eminently rewarding program under the auspices of the Debut and Encore Concerts Foundation. The performers have all made previous appearances in New York, although this was probably the first formal concert the quartet has given. The group emerged as an unusually convincing ensemble on this occasion. Always particularly adept in modern works, it came as no surprise that the performance of Alban Berg's *Quartet in Two Movements*, Op. 3, was the best execution of the evening. What was perhaps not to be expected was the extraordinary quality of this reading, for it glowed with an incandescence, a soaring passion, a magnificent adjustment of ensemble rare in itself and especially uncommon in players of such youth. Another high point of the evening was Mozart's delectable *Quartet for Flute and Strings in D major*, K. 285. Adapting their approach to suit the cooler colors of the score and their relative subordination to the flute, the strings again performed admirably, and Mr. Baker's playing was a model of graceful style, limpid tone, and effortless technique. The pizzicato *Adagio*, in particular, was a delight.

Mr. Baker had the stage all to himself—save for the beautifully proportioned accompaniment of Juliette Arnold at the piano—when he gave the first New York concert performance of Jacques Ibert's *Concerto for Flute*, a light, witty, very French work, which uses the flute with exceptional skill and provided Mr. Baker with an excellent opportunity to display his unusual accomplishments. The *Dance of the Blessed Spirits*, from Gluck's *Orfeo*, found flutist and quartet once again in sympathetic collaboration. Mozart's *String Quartet in D major*, K. 499, which completed the program,

needed greater attention to expressive detail, particularly in the *Adagio*, but on the whole it, too, was a sensitively worked out conception.

—A. B.

Desoff Choirs Carnegie Hall, Feb. 24

As a part of their 25th anniversary season, the Desoff Choirs, under the direction of Paul Boepple, sang Bach's *St. John Passion*, in German. The soloists included Leslie Chabay, tenor, as the Evangelist; Ellen Faull, soprano; Belva Kibler, contralto; Brent Williams, tenor; Albert Linville and Stanley Carlson, basses; Fernando Valenti, harpsichordist; George Finkel, cellist; George Vokel, organist; and a small orchestra.

There were many rewarding moments in the performance, when the music of the chorus and soloists had a sublime quality and an effortless ease. At other times, arias and choruses lacked the deep, religious fervor this music must have, and the performance became labored and pedantic. It seems a pity in this day and age not to make use of an English translation. Since the *Passion* was originally written for an actual church service, it would make a far deeper impression (as Bach intended it should) if it were sung in the language of the audience.

The chorus achieved its best singing in the chorales and the later choruses, even though much of the time the sopranos could be heard too prominently, and the other voices scarcely at all. Mr. Chabay was superb as the Evangelist. His voice caught every mood of the narrative, and his sensitive musicianship resulted in a performance that was memorable. Miss Faull was effective in both her arias, communicating the fervor of Peter's confidence in the first and the deep grief and sorrow at the news of Christ's death in the second. Miss Kibler gave a creditable account of her music, but she was hampered in both her arias by too rapid a pacing of the important accompaniment figures. In the aria, *Es ist vollbracht*, a persistent lack of ensemble between the harpsichord and cello (the latter too often playing with a faulty intonation) made it impossible for her to completely capture the poignant quality of one of Bach's most deeply moving arias.

In the choruses depicting the mob, whose fanatical, snarling hatred of Christ reaches a climax in the demand for his crucifixion, Mr. Boepple and his choir failed to convey convincingly the pictorial drama of the score. The tender, contemplative chorales toward the end of the passion, however, and the final burial chorus were filled with serene beauty and deep understanding.

—G. K. B.

NAACC Town Hall, Feb. 26

The concerts of the National Association for American Composers and Conductors have become dreary again, after the short respite at the end of last season. In a country as full of good composers as this one it seems incredible that any organization should maintain with such regularity a standard of sheer mediocrity. With the exception of the *Wind Quintet* by Roger Goeb, all the works in the most recent program were either dull or inept.

The dull works were *Sonatina* for Piano, by Carl McKinley, played by Ivan Waldbauer; and *Sonata* for Violin and Piano, by Hugo Norden, played by Marc Brown and Marion Carley. The inept works were *Sonata* for Viola and Piano (played for the first time) by Karl Weigl, and one song each by George Kleinsinger and Kurt Weill. The Weigl sonata was played by Sol Greitzer, violist, and Alice Shapiro, pianist. The songs—a curtailed group because of the indisposition of the singer—were pre-

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ORCHESTRAS

(Continued from page 25)

Mendelssohn's Violin Concerto, played by Michael Applebaum, proved to be yet another good performance. Judith Jaimes, who at nine was the youngest of the young artists, is studying in this country on a scholarship awarded her by the Venezuelan government. She played the first movement of Beethoven's First Piano Concerto with a finely musical feeling for the beautifully turned phrase. The young audience was exceptionally attentive, and responded with enthusiasm to soloists so nearly their own age.

—E. C.

Gary Graffman Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony. Leonard Bernstein conducting. Gary Graffman, pianist. Carnegie Hall, Feb. 25:

Adagietto, from Symphony for Classical Orchestra Shapero
Symphony No. 8, F major Beethoven
Piano Concerto No. 1, D minor Brahms

The Shapero excerpt and Beethoven symphony were repeated from earlier programs. Mr. Bernstein opened the Brahms concerto with a smashing attack and exaggerated scale of dynamics. There was little trace of classical dignity or restraint in his melodramatic conception. And Mr. Graffman plunged into the first movement with a light-hearted exuberance and preoccupation with technical display that would have been perfectly appropriate in a Tchaikovsky concerto, but not in this one.

The Adagio was sluggish, for neither conductor nor soloist seemed to feel its introspective eloquence very deeply. The final Rondo was whipped through so rapidly and heavily that much of its structural skill and beauty of harmonic detail passed by unnoticed. Mr. Graffman has a lively temperament and a considerable keyboard facility, but he was not heard to advantage in this concerto. He was recalled several times at the close.

—R.S.

Autori Conducts Children's Concert

Franco Autori, associate conductor of the New York Philharmonic-Symphony, replaced Igor Buketoff, who was ill, as conductor of the orchestra's young people's concert in Carnegie Hall on the morning of March 4. The program listed the Overture to Rossini's *Il Signor Bruschino*; the Andante and Finale, from Mozart's Sym-



Drawing by B. F. Dolbin
Victor de Sabata

phony in E flat, K. 543; Liadoff's *Kimora*; the Dance of the Comedians, from Smetana's *The Bartered Bride*; Stephen Foster's song *Oh, Susanna*; Johann Strauss' *Tritsch - Tratsch Polka*; and Prokofiev's *March, Op. 99*.

—N. P.

Barzin Conducts Operatic Program

National Orchestral Association. Leon Barzin, conductor. Ellen Faull, soprano; Sandra Warfield, contralto; William Hess, tenor; Russell George, baritone. Carnegie Hall, Feb. 27:

Overture to *Der Freischütz* Weber
Quanto Ansioso, from *The Abduction from the Seraglio* Mozart
Durch die Wälder, from *Der Freischütz* Weber
Intermezzo from *Cavalleria Rusticana* Mascagni
O don fatale, from *Don Carlos* Verdi
Habanera, from *Carmen* Bizet
Overture to *The Secret of Suzanne* Wolf-Ferrari
Vissi d'arte, from *Tosca* Puccini
Ah, fors è lui, from *La Traviata* Verdi
Introduction to Act III of *Die Meistersinger* Wagner
To the Evening Star, from *Tannhäuser* Wagner
Nemico della patria, from *Andrea Chenier* Giordano
Spinning-Wheel Quartet, from *Martha* Flotow

The season's third concert of the National Orchestral Association, under the capable direction of Leon Barzin, presented a program that was noteworthy for some impressive playing on the part of the orchestra, and some superior singing by the soloists. Of the orchestral part of the program, the Weber and the Wagner overtures were given the best performances of the evening. Mr. Barzin drew a rich tone from his group;

the brasses were particularly good. He succeeded in keeping the choirs well balanced, and the music fresh and alive.

Ellen Faull gave a brilliant performance of Violetta's two arias from the end of Act 1 of *La Traviata*. Her coloratura was impeccably clear and her pitch excellent. Miss Warfield's naturally warm voice was not always smooth in its production in the aria from *Don Carlos*, but she made it believable, and at times it was dramatically exciting. Mr. George was heard to best advantage in his persuasive singing of the aria from *Tannhäuser*, and Mr. Hess gave an admirable performance of Max's first-act aria from *Der Freischütz*.

—G. K. B.

De Sabata Makes Debut With Philharmonic-Symphony

New York Philharmonic-Symphony. Victor de Sabata conducting. Carnegie Hall, March 2 and 3:

Overture to *La Gazza Ladra* Rossini
Fantastic Symphony Berlioz
Preludio Magico Frazzi
(First performances in New York)
Ride of the Valkyries Wagner

Victor de Sabata is a vastly spectacular conductor. His gestures, attitudes, gymnastics, violences are a sight to behold. They are completely a part of the man, whose music-making would be almost inconceivable without them. Those who are troubled by these melodramatics in a conductor's demeanor would do best to hear the tall, thin, ascetic-looking Italian leader in opera, where visible extravagances do not matter to the extent they do in the concert hall. And if one does manage to hear Mr. De Sabata in opera it is advisable to experience under him a performance of Verdi's *Otello*, in which he has few equals. This listener, who has often heard this conductor pilot this masterpiece in Europe, knows whereof he speaks.

On the other hand, he can vouch for it that Mr. De Sabata's methods and predilections as a symphonic leader are as a rule what they seemed on this occasion of his New York Philharmonic-Symphony debut. His programs, for one thing, are built in the main on the lines of the popular summertime concert. Around a standard symphony and (occasionally) a concerto he will group an assortment of short pieces, frequently of the chestnut variety. From the standpoint of artistic taste this type of program-building is, to say the least, questionable.

Still Mr. De Sabata has an extraordinary command of the mechanics of orchestral conducting. Of that one is never left in doubt. But his performances, for all the excitement and fury with which they smite the eye, are nevertheless singularly unimaginative and external. The most completely satisfying number on the program under consideration was the Overture to Rossini's *La Gazza Ladra*, which Mr. De Sabata conducted with a breadth, an exhilaration and a swing that stirred the audience to a tumult punctuated by "bravos" and exclamations of delight. The Berlioz *Symphonie Fantastique*, on the other hand, had much less of the romantic afflatus and emotional conviction than one might have anticipated. It was a curiously juiceless reading, despite all the scarlet extravagances and over-emphases of the conducting. The Italian guest, for one thing, did not show himself an interpreter with the rare gift of sustaining the interest of the Scene in the Fields; and in the March to the Scaffold one missed not a little of its wild impact.

The second half of the concert continued the diminuendo. The *Preludio Magico*, by the Italian conservatory teacher Vito Frazzi, a fairly short but instrumentally over-colored piece of utterly featureless melodic content, passed over without creating more than a ripple. Morton Gould's *Spirituals for String Choir and Orchestra*, (Continued on page 29)

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Ben Greenhaus

Four young singers who appeared with the National Orchestral Association on Feb. 27 discuss the program with Leon Barzin, conductor of the orchestra—Mr. Barzin, Sandra Warfield, Russell George, Ellen Faull, and William Hess

RECITALS

(Continued from page 26)
sented by Norman Atkins, baritone, with Susan Wanks at the piano.

Goeb's quintet maintains a respectable level of craftsmanship and style, although it does not contain much real musical nourishment. His style is of the dissonant, angular variety, in which the clashing of the parts perpetually thwarts consonant arrivals. In other works Goeb has achieved an apparent formal unity through well-controlled tensions. His quintet, however, suffered from an inherent lack of the more solid unity that comes from realized structural design. The New Art Wind Quintet (Ross Norwood, flute; Aldo Simonelli, clarinet; Melvin Kaplan, oboe; Tina di Dario, bassoon; and Ranier de Intinis, horn) gave the work a neat and careful performance. —P. G. H.

Gracita Faulkner, Soprano Times Hall, Feb. 26, 3:00

Gracita Faulkner presented a tastefully chosen program that included four Mozart songs; items in French by Berlioz, Huë, and Falla; the Mirror Song from Massenet's *Thaïs*; Spanish songs by Obradors and Longas; and two groups in English, including one of Negro spirituals. Barring the *Thaïs* aria, for which she lacked the sustaining power, the soprano's selections were well calculated to suit her not inconsiderable interpretative abilities. She phrased intelligently, and in general showed a good command of style. Particularly engaging were the Spanish items and Falla's *Seguidilla*, to which she brought a fiery and gay abandon. Her Mozart group, too, especially *An Chloë*, had much grace and sentiment. Her rather small voice was agreeable in quality, although the production was tight and a tremolo crept in from time to time. Edna Sheppard was the accompanist.

—A. B.

Tycha Turlitaki, Soprano Town Hall, Feb. 26, 3:00 (Debut)

Tycha Turlitaki, Greek dramatic soprano, who has spent the greater part of her career in opera houses in Austria, Germany, and The Netherlands, made her New York debut on this occasion. Her program included an aria from Gluck's *Iphigénie en Aulide*; lieder by Schubert and Wolf; *Non mi dir*, from Mozart's *Don Giovanni*; three songs by Duparc; songs by Gretchaninoff, Rachmaninoff, and Moussorgsky; two Greek songs; and *Pace, pace, mio Dio*, from Verdi's *La Forza del Destino*.

Miss Turlitaki used her naturally fine vocal equipment to best effect in the lieder, where, in quiet passages, the texture of the middle part of her voice was quite lovely, and her phrasing was smooth and traditional. In passages requiring more vocal weight, her tones tended to become spread and sag below pitch. She sang the operatic arias with authority of style, but without adequate freedom or flexibility.

—J. H., Jr.

New Friends of Music, Town Hall, Feb. 26, 5:30

The New Friends of Music completed their current season with a program devoted to Mozart and Brahms. With the assistance of Milton Katims, violinist, the Budapest Quartet opened the session with Brahms' beautiful String Quintet in F, Op. 88, and closed with Mozart's great Quintet in



Benno Moiseiwitsch Bernard Greenhouse

G minor. Between these masterworks the audience heard Mozart's A major Quartet, K. 464, one of the set that Mozart dedicated to Haydn, though not the finest of them. Here the performance of the Budapest artists seemed thin in tone, deficient in warmth and color, and variable in pitch, with the result that the program gave the impression of unnecessary length, and that the listener could not relish the piercingly tragic G minor Quintet with the necessary freshness and absorption. A large audience, however, acclaimed the performers with the cordiality appropriate to seasonal farewells.

—H. F. P.

Benno Moiseiwitsch, Pianist Carnegie Hall, Feb. 26

Benno Moiseiwitsch, who had played a memorable all-Chopin program earlier in the season, came back to Carnegie Hall to give another recital of the highest calibre. Excellent though his performance of the opening Beethoven Sonata in C minor, Op. 13, was, it seemed to be overshadowed by the resplendent prismatic colors of the Schumann Kreisleriana that followed. Indeed, each succeeding portion of the program seemed to fire the pianist to greater achievements. After the Kreisleriana came a large Chopin group consisting of the Impromptu in F sharp major, six études, and the B minor Scherzo. As a whole, the group had power, sweep, poetry—everything, in short, to make it a moving experience.

Mr. Moiseiwitsch brought his recital to a close with Moussorgsky's Pictures from an Exhibition, in an unforgettable performance that called forth all the savage clangors, the humble devotion, the barbaric grandeur, and the ineffable tenderness in the score. The audience responded by vociferously demanding several encores.

—A. B.

Russell Sherman, Pianist Carnegie Hall, Feb. 26, 5:30

Russell Sherman included in his program Bach's Prelude and Fugue in A minor; Beethoven's Sonata, Op. 101; Schumann's Kreisleriana, Op. 16; Schönberg's Two Pieces, Op. 33; Ravel's Ondine; Bartók's Bagatelle; and a group of pieces by Liszt.

Mr. Sherman possesses a facile technique and an excellent memory. His Bach fugue was projected well, and the contrapuntal lines were balanced and clear. The Schönberg and Bartók pieces were the best of the evening, for Mr. Sherman showed that he both liked contemporary music and could play it convincingly. In other works, the music flowed so easily that it seldom came alive, nor did the pianist play with any sense of authority. He was not able to meet the demands of the larger structures of Beethoven and Schumann or to inject into them enough tonal variety to make them believable. Mr. Sherman's restlessness on the stage (he

hummed or breathed audibly through the entire program) communicated itself to his audience.

—G. K. B.

Juilliard Quartet Times Hall, Feb. 27

The Juilliard Quartet concluded its series of four concerts with a program that contained two Beethoven quartets, in C major, Op. 59, No. 3, and in F major, Op. 18, No. 1; as well as the Fourth Quartet, Op. 37 (1936), by Schönberg, whose four quartets had been a feature of the series. Both Beethoven quartets were ably performed—somewhat overenergetically, perhaps, but this could be forgiven as attributable to youthful impetuosity. In any case, the vigorous approach heightened the excitement of the fugue of the C major quartet, although it did make the Menuetto something less than *grazioso*.

About the quartet's performance of the Schönberg work, however, there could be no reservation. The performers had obviously worked assiduously at preparing this extremely intricate masterpiece in the pure twelve-tone idiom, for its complexities emerged with remarkable clarity. Its technical difficulties completely mastered beforehand, the work was revealed in all its serenity, its contemplative detachment, and its germinating, rather than externally imposed, dramatic climaxes. The performers deserve the greatest credit for presenting so admirably a work that is not only in a difficult idiom, but has the abstract quality of the late Beethoven quartets to add to the demands it makes on the listener.

—A. B.

Bernard Greenhouse, Cellist Town Hall, Feb. 27

The recital that Bernard Greenhouse gave with the assistance of Anthony Makas at the piano was the sort of function the reviewer greatly relishes. The young man is a superb cellist and an artist to his finger tips. In the finest sense a virtuoso, he never makes a parade of his virtuosity. He has technique of bow and finger in abundance, but until one forces oneself to look for it in his work one completely forgets to look for it. This listener did not hear him play a note that was even hair-breadth wide of the pitch, nor was he ever guilty of scratchy, rough or coarse sounds, no matter how much certain passages of what he played might have invited such deficiencies. He has a superbly broad and elastic bow, his tone is beautifully round, sonful and capable of the finest nuances. The list of his merits could be greatly extended, yet one always finds more in it to praise.

He plays with most admirable self-effacement and taste. He is, moreover, a stylist of the first order. He was at home in such music as Boccherini's Adagio and Allegro with which he opened his list, and his performance of Bach's unaccompanied Suite in E flat somehow avoided the boredom that so often afflicts the most intelligent and vital renderings of these works, which, for all their greatness, can be so susceptible even at the most capable hands. But Mr. Greenhouse's Bach was refreshingly rhythmic, hence most sensitively alive. It was the kind of solo Bach playing of which one dreams, but which one very seldom experiences.

Together with Mr. Makas, the cellist was heard in the first performance of a four-movement sonata for cello and piano by Elliott Carter. It is the sort of music this listener actually has no right to judge, for he detests the idiom in which it is couched. He heard the artists play

the first and part of the second movement, then escaped to the chill air of the street. Let some more sympathetically attuned soul weigh its merits on another occasion! It was well played so far as one pair of ears heard it—at least, as far as he endured it. The rest of the program consisted of Dirm Alexanian's transcription of Schumann's Fantasiestücke, Op. 73, and Chopin's Polonaise Brillante, Op. 3.

—H. F. P.

Society for Forgotten Music Carl Fischer Hall, Feb. 28

The Society for Forgotten Music opened the program of its third concert of the season with a Woodwind Quintet, Op. 91, No. 9, by Antonin Reicha, played by the New Art Wind Quintet, and closed it with a Woodwind Quintet by Franz Danzi. Reicha, as most music students will remember, was a Bohemian by birth, an intimate of Beethoven, and a teacher at the Paris Conservatoire, where his pupils included Berlioz and Liszt. Danzi was a friend and contemporary of Weber. The first named was perhaps the more accomplished of the two; his quintet exhibited a definite structural sense, and its musical content, while manifestly that of a minor master, sounded partly like Mozart, partly like Weber. According to Berlioz, Reicha was proud of his attainments as a mathematician, and used to tell his pupils that it was through his mathematical studies that he had "won complete mastery over his ideas and subdued and tempered his imagination." Whether his mathematical gifts had indeed "doubled his powers" (as Berlioz quoted him as insisting) one had the impression from this quintet that less mathematics might perhaps have quickened his creative fancy. Danzi's work was melodically agreeable, romantic, and unoriginal, and suggested a pale reflex of early Weber.

Both quintets were competently played. Between them the audience heard Italian and French airs by Durante, Tenaglia, Paradies, Rousseau, and Grétry, as well as two songs, *Beschwörung* and *Junge Fischerin*, by Nietzsche, whom Hans von Bülow used to excoriate for his musical efforts. The first of the songs sounded like diluted Schumann, the second like little of anything. Tatiana Pobers, soprano, who sang these numbers, accompanied by Vladimir Dukelsky, was later heard in some Russian songs by Borodin, Balakireff, and Moussorgsky.

—H. F. P.

Barbara Malotte, Soprano Times Hall, Feb. 28 (Debut)

Barbara Malotte showed much promise in a first New York recital for which the young soprano assembled a rather conventional program that held Bach's *Seufzer*, *Tränen*, *Kummer*, *Not*; Mozart's *Alceste*; the same composer's *L'amerò*, *sarò costante*, from *Il Rè Pastore*; lieder by Marx and Strauss; *La fauvette*, from Grétry's *Zémire et Azor*; items by Ravel and Delibes; and a group in English.

Miss Malotte disclosed a voice of good size, bright and rich in quality, if not without a suggestion of hardness. A voice of more than ordinary flexibility, it negotiated the rapid figurations of the Mozart pieces and the Grétry aria with considerable ease. The soprano's range seemed potentially very wide. Although at the bottom the tones were not well supported, the middle and high registers were under control, and the recitalist

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Micanor

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ORCHESTRAS

(Continued from page 27)

although to this listener imponderable music, have been done here on past occasions to better purpose, and, especially, with more rhythmic effect and vitality. The Ride of the Valkyries had a hurried and noisy rendering. It was anything but "almost solemn," as Wagner wrote Luigi Mancinelli in 1880 that it should be.

—H. F. P.



Vladimir Golschmann

St. Louis Symphony Makes New York Debut

St. Louis Symphony Orchestra.
Vladimir Golschmann, conductor.
Carnegie Hall, March 8:

Overture and Allegro François Couperin
(Orchestrated by Darius Milhaud)
Symphony No. 40, G minor, K. 550
Magic Manhattan...Manuel Rosenthal
(First time in New York)
Verklärte Nacht, for Strings, Op. 4
Three Dances from The Three Cor-
nered HatFalla

The St. Louis Symphony, currently celebrating its seventieth anniversary, made its first appearance in New York on this occasion. Its present tour, which began on Feb. 27, in Muncie, Ind., closed on March 21, in Memphis, after the orchestra had played 23 concerts in 23 days in fourteen states.

The string body is probably the best feature of the St. Louis Symphony, and it put its best foot forward at the outset of the concert. It had an admirable chance to display its smoothness, warmth, and beauty of tonal texture in Darius Milhaud's orchestration of Couperin's "sonate en quatuor" entitled La Sultane, which is Couperin at his noblest and most elegant. Milhaud transcribed the first two of the work's six movements, and under the leadership of Mr. Golschmann they were admirably played. The St. Louis Symphony's strings had another opportunity to exhibit their color and virtuosity later in the program, with Schönberg's Verklärte Nacht, and they made much of the chance, even though the sensuous music was taken at too speedy a pace.

Excessive haste on the conductor's part likewise marred Mozart's G minor Symphony, which was perhaps the most disaffecting part of the concert. The reading was without style and distinction, let alone emotional suggestion or any of those tragic vibrations that pervade the second of Mozart's three greatest symphonies. And it was over almost before one realized it had begun.

The novelty of the concert was a vulgar and noisy piece by Manuel Rosenthal, called Magic Manhattan and subtitled A Frenchman Remembers New York. The composer relates that the work was suggested to him in 1946 by Arthur Judson, who asked him "to write a piece for orchestra specially intended for American listeners and inspired by his visit to this country." So Mr. Rosenthal composed nine connected pictures that purport to illustrate his departure from Paris and his arrival in New York. Then he hears the assorted noises of the city (they include bells, whistles, a street band playing Stars and Stripes Forever, organ grinders, and much else, which the average New Yorker would have difficulty identifying); he "sees drunkards leaving dirty taverns" (although apparently not coming out of expensive night clubs); he wanders through Chinatown and the Jewish quarter, sees "the degradation of the Lower

East Side," and ends up at daybreak at the Hudson River—whether among the longshoremen or on Riverside Drive is not indicated—and finally obtains a magic vision of a "marvelous city."

The music in which all this is supposedly evoked is for this listener hardly more than a rowdy circus piece, with practically everything blowing, thumping, ringing and pounding all the time. It may evoke "magic" and "marvels" for some persons who do not live here; hardly, however, for more or less permanent residents.

—H. F. P.

De Sabata Conducts Novelty by Ghedini

New York Philharmonic-Symphony.
Victor de Sabata conducting. Car-
negie Hall, March 5:

Overture to La Gazza Ladra...Rossini
Symphony No. 1, E minor...Sibelius
Marinara e Baccanale...Ghedini
(First time in New York)
BoleroRavel

Can it be that the novelties Mr. De Sabata has shown us represent the best level of recent Italian writing for orchestra? After the vaporous pages of Frazzi's Preludio Magico, on Thursday and Friday, Giorgio Federico Ghedini's Marinara e Baccanale might perhaps be considered a relatively strong work, for it is fairly manly and vigorous, and is scored with an experienced hand (guided by an ear that has listened to too much Respighi). But from a more cosmopolitan viewpoint, Ghedini's tone poem is fourth-rate picture-book stuff. In two sections, the piece devotes its first half, in an endless, heavy 3/4 rhythm accentuated by relentless repeated figures, to an evocation of galley-slaves rowing painfully and uttering "maledictions, shouts of revolt, and repressed laments." The second half, a relief mainly because it is in 4/4, is a conventional dionysian scene, more raucous and gaudy than the opening movement of Respighi's Pines of Rome, and decidedly less distinguished thematically. The work was written in 1933; since Ghedini has developed quite a reputation in Italy since that time, we may hopefully suppose that his style has changed and become more discreet.

The rest of Mr. De Sabata's second program consisted of rabble-rousers. It opened with the Overture to Rossini's La Gazza Ladra, which was, as before, the most effective item in the program. Sibelius' First Symphony, intrinsically a laborious work with badly timed climaxes that fail to come off, derived no new rhetorical power from Mr. De Sabata's interpretation, which was routine and devoid of structural breadth. Ravel's Bolero went quite well, but it has frequently gone every bit as well when presented by conductors less inclined to exaggerated choreographic movements. Mr. De Sabata made it look like a more orgiastic performance than it was. This was no afternoon for musical epics.

—C. S.

Rhode Island Cities Hear Philharmonic Program

PROVIDENCE, R. I.—The Rhode Island Philharmonic, Francis Madeira, conductor, offered the second of the season's three programs, early in February. It included Handel's Concerto Grosso in B flat major, with Joseph Conte and Charles Dickerson, violinists, and Donald Zuckerman, oboist, as soloists; the Overture to Glinka's Russlan and Ludmilla; Borodin's On the Steppes of Central Asia; Glinka's Kamarinskaya; the first Rhode Island performances of Richard Bales' Episodes from a Lincoln Ballet, conducted by the composer, with Mr. Madeira as the speaker; and Mendelssohn's Italian Symphony. The concert was played in Newport and repeated in Pawtucket, Woonsocket, Westerly, and Providence.

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RECITALS

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achieved an uncommonly full-bodied high C at the close of the Grétry aria. Aside from an occasional unfocused tone, her pitch was true, as she showed in her skillful handling of the tricky intervals of Ravel's *Pièce en forme de Habanera*.

There was much to admire in Miss Malotte's delivery as an interpreter, too. She brought gaiety to Delibes' *Les Filles de Cadix*, a coy charm to Ravel's *Nicolette*, humor to Virgil Thomson's *Preciosilla*. Her Mozart was meticulously phrased. There was warm, dreamy sentiment in the lieder, although her youthful pride in her ringing high tones caused her to disrupt the intimate moods she had established with disturbing dramatic outbursts. John La Montaine was her accompanist, and Samuel Baron supplied flute obbligatos in the Bach, Mozart, and Grétry pieces. —A. B.

Robert Casadesus, Pianist Carnegie Hall, Feb. 28

Mr. Casadesus introduced a composition of his own at this recital, his only solo appearance in New York this season. It was his *Toccata*, Op. 40, a brilliant display piece that succeeded in emulating the adroit sonorities and harmonic ingenuity of the Ravel and Debussy *Toccatas*, while retaining an original flavor. Needless to say, it was performed with tingling excitement and rhythmic control.

The program opened with Rameau's *Gavotte Variée*. Mr. Casadesus did not attempt to approximate the sonorities of the harpsichord, but played the work as a piano piece. It



Robert Casadesus Mary Simmons

may have lost something of delicacy of line, but its nobility of style and structural mastery were strongly emphasized in his interpretation. In homage to Bach, who died 150 years ago, the pianist performed the far-from-neglected Italian Concerto.

More interesting was his introspective and impassioned interpretation of Beethoven's *Sonata*, Op. 110, in which he built the fugue to a majestic culmination without sacrificing the details of the music to an over-all effect. The generous program also included Schumann's *Etudes Symphoniques* and Debussy's *Images* (first series), consisting of *Reflets dans l'Eau*, *Hommage à Rameau*, and *Mouvement*. Mr. Casadesus' conception of the Schumann *Etudes* was notable both for its thoroughness and for its musical logic. The individual sections were skillfully linked together by a sense of their relation to the central theme, yet many moods were encompassed in the course of the performance. The strength and skill of Mr. Casadesus' fingers and his extraordinary sense of tonal color came to the fore in the Debussy pieces. Each detail of harmonic or sonorous variation was brought out delicately, as a worker in enamel might bring up a glowing combination of hues.

—R. S.

Pia Sebastiani, Pianist Carnegie Hall, March 1 (Debut)

Technical facility and an agreeable tone were the major attributes Pia Sebastiani displayed in her first New York recital. The young Argentine pianist chose a program made up of Mozart's *Sonata* No. 9 in B flat; Schumann's *G minor Sonata*; the first New York performance of her own *Four Preludes*; two *Ballades* by Brahms; and Debussy's *Preludes*, Second Book.

Miss Sebastiani did her best playing in the Debussy pieces, which had variety of touch and tone to recommend them. Her performances were generally small-scale, however, although within the limited framework the Schumann *sonata* was adequately enough performed. The pianist mustered some enthusiasm for her own pieces—pianistic but improvisatory essays in a style most easily described as wrong-note-Impressionistic—but neither Brahms nor Mozart seemed to arouse her sympathy.

—A. B.

Bennington Ensemble Times Hall, March 1

The members of the Bennington Ensemble—Lionel Nowak, pianist; Orrea Pernel, violinist; George Finckel, cellist; and Gunnar Schonbeck, clarinetist—presented a program of modern chamber-music works that included the first New York performance of Nowak's *Sonata* for Cello and Piano. The four musicians, all of whom are members of the music faculty in Bennington College, opened the program with Hindemith's *Quartet for Clarinet, Violin, Cello, and Piano*. Then came the Nowak work, played by the composer and Mr. Finckel. After intermission, Mr. Nowak was joined by Miss Pernel in Bartók's *First Violin Sonata*.

There is much in the Nowak *sonata* to remind the hearer of his association

with Doris Humphrey and the modern dance. Its four movements (marked *Moderately*, *Very Slowly*, *Moderately*, and *Fast and Vigorous*) depend for their interest mainly on rhythmic tensions that are set up, resolved, and set up again in varying forms. The harmonic texture is dry and somewhat dissonant, in a style that might best be described as eclectic modernism. Unfortunately for any unified impression, none of the ideas—some of which are in themselves quite provocative—is developed before the composer loses interest and dashes off to borrow from somebody else.

The Hindemith quartet, aside from its lovely *Sehr Langsam* central section, did not seem to be the work of that craftsman at his best, and the compositional honors of the evening fell to Bartók's marvellous violin *sonata*. The skill and substantial musicianship of the members of the ensemble was never in doubt, although their efforts seemed always more serious and devoted than inspired.

—J. H., Jr.

Rosalyn Tureck, Pianist Town Hall, March 1

With this appearance Rosalyn Tureck completed the series of three Bach programs she has presented this season in commemoration of the bicentennial of the composer's death. In each recital she has played two of the six *partitas* of Part I of the *Clavierübung*. This time she played those in C minor and G major, and, in addition, offered five *preludes* and *fugues* from the *Well-Tempered Clavier*.

Miss Tureck's earnest devotion to the task at hand was equalled by her discriminating musicianship and technical exactitude. Her playing was unexceptionable in its clarity and steadily absorbing in its variety of tone and pace. Particularly rewarding was her imaginative coloring of the many triple-metered sections of the superb *G major Partita*, which emerged as the richly textured work it should be.

—R. E.

Simon Barere, Pianist Carnegie Hall, March 3

For his third New York recital of the season Simon Barere chose an all-Liszt program—*Funérailles*; the *B minor Sonata*; the *Twelfth Rhapsody*; *Sonnetto 123 del Petrarca*; the *D flat major and F minor études*; the *Valse Oubliée*; and the arrangements of the *David Capriccio* and the *Waltzes from Gounod's Faust*.

The pianist was in top form, and stirred his audience with breath-taking, seemingly incredible, technical feats. He brought the *Funérailles* to a climax of almost terrifying power. The *sonata* seemed a bit disjointed, musically, the contrasts between the dramatic and the reflective sections being rather over-emphasized. But as separate entities these sections were fascinating, the one type for heroic sweep, the other for iridescent pianissimos. The shorter works were all excitingly delivered, but the *D flat major Étude* was remarkable for floating tone, and the *David Capriccio*, which Mr. Barere had to repeat, was a marvel of lightness. The vociferously demanded *encores* included Chopin's *C sharp minor Scherzo*, to whose pianissimo cascades of tone the pianist brought an enchanting delicacy.

—A. B.

Mary Simmons, Soprano Town Hall, March 2 (Debut)

In her first New York appearance, Mary Simmons gave every indication of becoming a recitalist of unusual merit. Her ample voice was of a highly appealing, opulent quality. Freely produced and true to pitch, it encompassed a substantial range comfortably. Most important, perhaps, the young Philadelphia soprano displayed a notable sense of style, and was particularly attuned to lieder, of

which there was, happily, a large dispensation, including four each by Schubert and Mendelssohn, and five by Wolf. With a subtly colored phrase or two she immediately struck a mood and maintained it beautifully. Her delivery was especially beguiling in pieces of gentle character, such as Schubert's *An den Mond*, Mendelssohn's *Die Liebende Schreibt*, and Wolf's *Nun lass uns Frieden schliessen*, in which she achieved enchanting *mezza voce* effects. Her singing of Mendelssohn's *Neue Liebe* was an excellent example of her ability to hold the musical line and keep a sensitive pace.

In an English group that included songs by Hindemith, Chanler, and Rathaus, Chanler's *The Lamb*, in particular, had a deeply moving simplicity. And of the songs by Ravel and Bizet, the latter's *Adieu de l'hôtesse Arabe* was full of sensuous grace. Only in Mozart's concert aria, *Bella mia fiamma*, addio, was the soprano's work something less than convincing—partly because its tessitura was a shade too high for her, but also because her temperament seemed inclined towards lieder rather than the operatic. It should be added that her diction was good in all four languages, particularly German. William Tarrasch was the accompanist.

—A. B.

Sylvia Muehling, Pianist Town Hall, March 3 (Debut)

Like many of her colleagues this season, Sylvia Muehling devoted a

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DANCE

(Continued from page 9)

an acrobatic act, and as naive as the old motion pictures of Theda Bara and Nita Naldi. The Siren climbed over tables, drinking companions, and everything else within reach, and ended up in an embrace with the Prodigal Son so complicated that they had to be helped apart. The solo of the two servants was silly and out of key with the rest of the scene. In the final episode, Mr. Balanchine resorted to mime, and since it was too long in the first place, it dragged, in spite of the efforts of the performers.

Jerome Robbins gave a sincere performance as the Prodigal Son. He was at his best as the restless young roisterer of the opening scene, for he is in his element as a comedian.

He went bravely, if not too convincingly, through the temptation, and mimed the penitent skillfully. There is almost no dancing in the final scene. Mr. Robbins was not very happily cast, since tragic dancing and acting are not his forte, but he threw himself into the role with admirable devotion. Maria Tallchief danced the difficult part of the Siren magnificently. Frank Hobi and Herbert Bliss did what they could with the pointless roles of the Servants. Michael Arshansky mimed the Father well; and the others in the cast worked hard, some of them a little too hard, to make the performance a success. Prokofiev's score is adequate, but too lengthy, and monotonous in coloring.

The rest of the program consisted of Todd Bolender's Mother Goose Suite, and Mr. Balanchine's Symphony in C. Janet Reed danced beautifully, as the Young Girl, in the Mother Goose Suite, with technical fluidity and dream-like absorption. Dick Beard was also notably good in his solo as the Prince. If Mr. Beard can overcome his preoccupation with himself on stage and his eager consciousness of his audience, his solid gifts as a dancer will develop much more rapidly.

—R. S.

circles her body in an agony of remorse. The cast included Mr. Dollar, whose human portion danced well but whose nether portion seemed to tire; Melissa Hayden, who danced with a good deal of sparkle at both ends; and Shaun O'Brien, Val Buttingol, and Walter Georgov, who were decorative as miscellaneous knights and their steeds.

The program also included Jinx, Divertimento, and Firebird.

—J. H., JR.

Age of Anxiety, Feb. 26

On Feb. 26, the New York City Ballet gave the world premiere of Jerome Robbins' ballet, Age of Anxiety, based on Leonard Bernstein's Symphony No. 2, The Age of Anxiety, with scenery by Oliver Smith and costumes by Irene Sharaff. Only three days previously, the symphony had been performed for the first time in New York, with the composer conducting the New York Philharmonic-Symphony, and Lukas Foss at the piano. Leon Barzin conducted the ballet performance, and Nicholas Kopeikine was the piano soloist.

Age of Anxiety follows the sectional development of W. H. Auden's poem, which inspired the symphony. Mr. Robbins has divided the ballet, as Mr. Bernstein divided the symphony, into six sections: The Prologue; The Seven Ages; The Seven Stages; The Dirge; The Masque; and The Epilogue. Neither composer nor choreographer has attempted the impossible feat of following the complex and metaphysical development of Mr. Auden's poem in a literal sense. What they have aimed to convey are the major psychological themes. Mr. Robbins had a peculiarly difficult task, because he had to work back to the poem through the music.

The four characters of the ballet are the four characters of the poem in a general rather than a specific sense, and most of the metaphysical arguments have necessarily fallen by the wayside. The weakest parts of Mr. Robbins' ballet (notably The Seven Ages) are those in which he appears to be struggling most perplexedly with the poem. He might better have improvised freely from a more purely choreographic point of view. To illustrate the difficulty of the task he set himself, one needs only to quote his summary of the first five sections of the ballet. "Four strangers meet and become acquainted. They discuss the life of man from birth to death in a set of seven variations. They embark on a dream

(Continued on page 33)

The Duel, Feb. 24

The novelty of this New York City Ballet program was the company's new production of The Duel, with choreography by William Dollar to a score by Raffaello de Banfield. It was in the repertoire presented here by Roland Petit's Les Ballets de Paris last fall. To recapitulate, the story is that of Tancred and Clorinda, as recounted in the third and twelfth cantos of Torquato Tasso's sixteenth-century poem, Jerusalem Delivered, one of the brighter ornaments of Renaissance Italian literature. Tancred, a crusader, encounters and falls in love with Clorinda, a Saracen girl, is separated from her, and sees her face again only when the helmet falls from the head of a slain assailant. In the ballet, all this is carried out on choreographic horseback, with the dancers divided, centaur-like, at the navel. The upper, or human, parts of their bodies are encased in handsome armor credited to Robert Stevenson. The lower, or equine, parts are free to prance, curvette, and paw the earth in the most mettlesome fashion. The score fills in between stylized little fanfares with noodlings of the most trivial sort.

The only part of the ballet that rises above the amusing-but-too-long level comes after Clorinda's death, when Tancred, dismounted, it seems,



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RECITALS

(Continued from page 30)

large share of her program to works by Bach, including two Busoni transcriptions of chorale-preludes, the Partita in B flat, a prelude and fugue from the Well-Tempered Clavier, and a Toccata in E minor. Thereafter her recital offered the first public performances of Two Prophecies, from William Bergsma's Tangents; Rachmaninoff's Variations on a Theme of Corelli; and Liapounoff's Lesghinka.

Miss Muehling's playing was notable for its technical security in these difficult works, and for the healthy vigor and directness of her musical temperament. These qualities were well suited to the Bach compositions, which sounded clean, rhythmically alive, and spontaneous in feeling. The soundness of her musical approach was also apparent in the Rachmaninoff variations, but for complete effectiveness the work needs more variegated and subtle tonal coloration, more give-and-take in the tempos, than the pianist brought to it.

Mr. Bergsma's composition, which profited in performance from Miss Muehling's strength and forthrightness, includes a Prologue, The First Prophecy (after Zephaniah), and The Second Prophecy (after Micah). Clangorously dissonant, diffuse in development, the work makes considerable impact because of its bold thematic material, reflecting first a warning of disaster and then a heralding of peace. The composer was present to acknowledge the applause of the audience.

—R. E.



Roland Hayes

London String Quartet Town Hall, March 4, 3:00

The London String Quartet was heard for the first time this season in a Town Hall concert. The program was more or less original, although only partly substantial in merit. The ensemble, which now consists of John Pennington, first violin; Laurent Halleux, second violin; Cecil Bonvalot, viola; and C. Warwick Evans, cello (the first and last performers familiar figures), played admirably, as usual, barring a few lapses of pitch on the part of Mr. Pennington. The concert, which attracted a gathering of moderate size, opened with Hugo Wolf's delightful Italian Serenade. Why have chamber music organizations so neglected this score in recent years? In the far-off days of the Kneisel and the Flonzaley quartets—not to mention the lesser ensembles of that period—one could simply not escape the work. Today it remains as fresh as ever, and certainly does not merit the neglect which has become its share. The Londoners rendered it capably.

So did they the novelty of the afternoon, Quartet, Op. 70, by the German composer, Ernst Toch, long a resident of California. The work has four movements, which average something like six minutes' duration apiece. They are marked with uttermost tenderness and intimacy, Adagio, Pensive Serenade, and Energetic. Deftly written, they are exiguous of content, and, barring the Adagio, so similar in texture and idiom as to be almost indistinguishable. A few pizzicato devices are briefly titillating, and the serenade ends amusingly with a couple of glissandi, like simulated feline wails. The Adagio is possibly the most ponderable movement of the four; the rest have a good deal of the perpetual motion effect about them. The work is unlikely to enhance Mr. Toch's reputation.

The glory of the concert was Mozart's A major Quintet, for clarinet and strings, with Reginald Kell, the incomparable English clarinetist, as assisting artist. Of Mr. Kell's virtuosity and musicianship (especially in this divine work) the last word should long ago have been spoken, if it ever can be. And yet between him and the Londoners one heard once more a performance probably unrivaled this side of Heaven.

—H. F. P.

Jean MacLeod, Contralto Times Hall, March 5, 3:00 (Debut)

For her first New York recital Jean MacLeod chose an unusual program entirely devoted to Scottish and Hebridean songs. A New Zealander of Scottish parentage, the contralto showed an affinity for the music she presented, which included traditional songs as well as more recent works. Several of her offerings were in Gaelic, including seven folk-tunes arranged by Marjorie Kennedy Fraser; John MacDonald's Invocation, and John Matheson's setting of a Biblical paraphrase. While she displayed unflinching understanding and taste, Miss MacLeod was most effective in songs of sorrowful cast, such as the folk-tunes, The Vision of Deirdre, and The Flowers of the Forest. But her essentially unprepossessing voice had neither the agility for items like A Churning Lilt nor the power for Scots

Wha Hae. Her diction, however, was excellent in English, and, presumably, also in Gaelic.

—A. B.

Winifred Cecil, Soprano Town Hall, March 5, 3:00

Winifred Cecil's second recital drew an audience even more numerous and warmly receptive than had welcomed her return in November after a decade's absence. She chose a program designed to show the best qualities of her lovely voice and of her artistic insight. The imminence of spring, with budding flowers and melting snows, was explicit in many of the texts she sang, reflecting the first signs of the season out-of-doors; while several poems of illness and death seemed to mirror personal experiences of the singer who went through the war as an alien in an enemy country, far from home.

The prevailing mood of the first half was gentleness. Schubert's An die Musik, Erlafsee, and Ganymed; Schumann's Schneeglöckchen, Wer machte dich so krank, and Alte Laute (these two sung without pause); were sung in a fresh, quiet voice, almost without emphasis, until the deep feeling of the two Schumann songs broke through. The same composer's Er ist's had radiance, and the final Ja, du bist's, a thrilling intensity.

The quiet mood returned, tinged with sombreness, in Strauss' Mein Herz ist stumm, and persisted through his Kornblumen, to the wry gaiety of Schlechtes Wetter. The first hint of dramatic atmosphere came with the Hugo Wolf song, Der Genesene an die Hoffnung, which, though evocative, did not lie well for Miss Cecil's voice. The same composer's Auch kleine Dinge and Das Köhlerweib ist trunken were sung with appropriate coloration. After intermission, the singer used really big tones for the first time, in two arias from Cilea's Adriana Lecouvreur—Io son l'umile ancella, and Poveri fiori. Her final group, in English, included Bax's A Christmas Carol; Land O' Heart's Desire, arranged by M. Kennedy-Fraser; Music, dedicated to the singer by Celius Dougherty and sung for the first time; and two Rachmaninoff songs, Before My Window and Billowy Harvest Fields. Gibner King provided accompaniments of a high order.

—Q. E.

Andrés Segovia, Guitarist Town Hall, March 5

For his annual New York recital Andrés Segovia selected a program that included music by Bach—several short pieces and the Chaconne—and a group of modern Spanish pieces, by Falla, Turina, Granados, and Albéniz.

The Bach music was played with extraordinarily delicate tonal balance and clarity in the voicing of the parts. Mr. Segovia achieved at will a percussive precision comparable to that of the most skillful harpsichordists, and as beautifully varied in timbre and delicacy of coloration. The agility of his fingers in scale and figured passages was at times almost incredible, for the guitar is usually considered to be better suited to chordal and strummed effects than to the projection of the voices in fugal part writing. By the most careful use of slight changes in tempo and a variety of tone colors he was able to evoke a wide range of moods. His art as a whole is elegantly and tastefully conceived within the bounds of its archaic world of delicate colors and miniature dynamics.

—P. G-H.

Roland Hayes, Tenor Carnegie Hall, March 5

Those who treasure singing for its beauty of phrasing, psychological insight, finish of diction, and purity of taste could not fail to be delighted

by Mr. Hayes' recital. It was a pleasure to observe many young singers in the audience, for there is no artist before the public today who could offer a better example to beginners. After 34 years before the public, Mr. Hayes sings with the intensity and vitality of a man of twenty.

Two of the evening's most memorable bits of vocalism were encores. Mr. Hayes sang Have You Seen But a Whyte Lillie Grow? with exquisitely spun and colored tone. As in all of the works on the program, the listener could have taken down the text without a mistake, so perfect was his diction. The Dream, from Massenet's Manon, also an encore, was another unforgettable interpretation. With the most gossamer of pianissimos, Mr. Hayes evoked a heartbreaking poignance that surpassed any performance of the aria I have ever heard in the opera house.

The program opened with an aria from Alessandro Scarlatti's Tigrane, All' acquisto di gloria, in which Mr. Hayes had to work hard for his climactic phrases, but the heroic measure of the music was there. Nothing could have been lovelier than his singing of Arcadelt's Il bianco e dolce cigno. An aria by J. C. Bach and lieder by Beethoven and Schubert led to a group of three songs by Richard Trunk, An die Liebe, Der Feind, and Tanzlied. Despite his obligations to Richard Strauss, Trunk has an individual style. The Tanzlied has a Mendelssohnian lightness and charm. Mr. Hayes made the most of it, as he did of Henri Tomasi's Rengaine, a sentimental little song in French that was transformed by the performance into a genuinely tragic work. The final group consisted of Frederick Hall's arrangement of Five Afro-American Work Songs, as a cycle. The music was conventional, but Mr. Hayes sang it fervently, and summoned the composer to the platform to share the applause. Reginald Boardman, long Mr. Hayes' accompanist, played from memory and impeccably.

—R. S.

Stuart Fastofsky, Violinist Carnegie Hall, March 5, 5:30

A violinist of no ordinary technical attainments, Stuart Fastofsky went through an ambitious program—it included Szymanowski's Second Concerto; Bartók's First Sonata; and a large assortment of hyphenated showpieces such as the Paganini-Kreisler Caprice No. 13, the Paganini-Auer Caprice No. 24, the recitalist's own arrangement of Paganini's Seventh Sonata, and the Wieniawski-Thibaud Caprice—with virtuoso dash and brilliance. Possessed of a flexible bow-arm, accurate fingers, and a command of big, steady, if a bit sweet, tone, the violinist had good reason to show great poise on the platform—a poise that extended, incidentally, to his solution of a minor crisis when a string broke and he calmly signalled his accompanist to stop, walked off the stage!

(Continued on page 34)

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Graciela Rivera

DANCE

(Continued from page 31)

journey to find happiness. They mourn for the figure of the All-Powerful Father who would have protected them from the vagaries of man and nature. They attempt to become or to appear carefree." And, in the epilogue, they achieve dignity and courage, and go their separate ways, to face life alone.

The ballet begins tentatively and sluggishly. Needless to say, Mr. Robbins has found the task of discussing the life of man from birth to death in a set of seven variations a bit bewildering. But the dream sequence, *The Seven Stages*, is brilliantly conceived. Aided by Oliver Smith's evocative back-drops, which have a Chirico flavor in their spatial sensitivity, Mr. Robbins has used the solo figures in a contrapuntal relationship with the corps de ballet that is psychologically powerful. In one striking episode, the characters are mimicked by Doppelgänger, at the rear of the stage, to uncanny effect. He has represented the father-symbol by a gigantic figure from childhood imagination, a sort of wizard on stilts, that is dramatically effective, if not exactly what the poem is driving at.

Except for a moving love-duet be-

tween the girl and one of the three men, *The Masque* was a disappointment. Both Mr. Bernstein and Mr. Robbins have failed us, precisely where one would have expected them to be most successful. The music is rhythmically ingenious, but tepid and emotionally superficial when compared with the thing it is imitating, and Mr. Robbins' choreography for this episode is also curiously weak. The lusty abandon and physical vitality of *Fancy Free* are totally lacking. Fortunately, *The Epilogue* is a taut and impressive episode.

Francisco Moncion, Tanaquil LeClercq, Todd Bolender, and Mr. Robbins danced the four solo roles splendidly. The corps de ballet found some of Mr. Robbins' choreography difficult to project, but it strove manfully to achieve the requisite body intensity and technical style. *Age of Anxiety* is a work that calls for great strength of physique and dramatic power from every dancer. It will be an excellent stimulus to the young dancers in the company to expand their range of movement and expressive abilities. Miss Sharaff's costumes were colorless and impersonal, without the imaginative insight of Mr. Smith's décor, but they were easy to dance in and tasteful. The music sounded ragged, and Mr. Kopeikine had his troubles with the fearsome piano part. No one minded, because the stage absorbed everyone's attention. *Age of Anxiety* is a spoty, but a creative, ingenious, and delightfully controversial work.

The other ballets of the evening were George Balanchine's *Concerto Barocco* and *Symphony in C*. Janet Reed, Doris Breckenridge, and Frank Hobi were the soloists in Mr. Balanchine's neat patterns to Bach's *Concerto for Two Violins*; and Mr. Balanchine himself conducted Bizet's *Symphony in C*, to the manifest pleasure of the audience and the dancers.

—R. S.

ILLUMINATIONS, March 2

On March 2, *Illuminations*, created for the New York City Ballet Company by Frederick Ashton, one of the principal choreographers for the Sadler's Wells Ballet, had its premiere. The international flavor of the occasion made it an appropriate opening for International Theatre Month, sponsored by the American National Theatre and Academy. Rosamund Gilder, chairman of the Panel on Dramatic Arts of the United States National Commission for UNESCO, spoke on the purpose of International Theatre Month. The American and British national anthems were played by the orchestra; and among the

guests of honor was Sir Oliver Franks, British Ambassador to the United States.

Mr. Ashton used Benjamin Britten's setting of some of Rimbaud's symbolic prose poems, *Les Illuminations*, for tenor and string orchestra, as musical background for his ballet, and Cecil Beaton designed the décor. The work takes the form of tableaux dansants, or charades, as Mr. Ashton terms them, in which "images suggested by Rimbaud's poems and symbolic incidents from his violent life are interwoven on the musical pattern." Mr. Ashton has not attempted a literal treatment of Rimbaud's life, but has taken him as "a symbol of the modern artist, in revolt against conventional surroundings, intoxicated with his own genius, to whom all things seem possible." The characters are costumed in the manner of the *commedia dell'arte*, with fantastic variations. The color scheme is largely in whites, with white facial make-up for some of the figures. The stage looks like a fashionable costume ball in most of the episodes.

If *Illuminations* succeeded in evoking either the violence and tragic meaning of Rimbaud's life or the beauty and concentrated power of his poetry and prose, one could accept its diffuse form. But Mr. Ashton and Mr. Beaton have missed their mark by a mile. The choreography is not very closely "interwoven on the musical pattern," as the program note has it. The piercing simplicity and emotional subtlety of Mr. Britten's superb score are almost completely lost in Mr. Ashton's showy tableaux, overlaid by Mr. Beaton's elaborate costumes. The poet is unconvincing, and struts about the stage with very little to do. The figures of *Sacred Love* and *Profane Love* are the essence of cliché. And the other characters are too dimly defined to have much meaning of any sort, either literal or symbolic. The rather violent choreography for the figure of *Profane Love* owes much to Antony Tudor. The whole ballet lacks stylistic unity and psychological purpose. Its flamboyance cannot conceal its poverty of themes and substance. One of the characters suddenly shoots and wounds the poet, which is probably supposed to make the audience think of Verlaine; the entire symbolism of the work is on this naive level.

Nicholas Magallanes was not to blame if the Rimbaud figure was rather silly, for he had nothing to work with. He looked more like Little Lord Fauntleroy than like the wild boy who startled Paris in the

(Continued on page 38)



Felicia's Studio

NIKOLAIDI SINGS FOR THE BAY AREA

The second concert of the initial season for the Bay Area Community Concert Association, in Santa Monica, Calif., was presented by Elena Nikolaidi. Backstage after the program are Jan Behr, the accompanist; Miss Nikolaidi; Francis Kendig, president of the Bay Area association; and Mrs. Karl E. Kurtz

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RECITALS

(Continued from page 32)
and returned in a moment, completely unruined, to resume his vigorous performance of the Szymanowski concerto.

Mr. Fastofsky also had a good deal to offer as a musician. His performances showed careful preparation with regard to phrasing, dynamics and other details. The notion of devoting the entire second half of his program to seven consecutive display-pieces was in questionable taste, however, and the large works had more surface brilliance than expressive penetration. Mr. Fastofsky introduced to New York his own Bob-Walk, a violinistic trifle in boogie-woogie-like style. Carl Mosbacher was the able accompanist.

—A. B.

Virginia Shaw, Soprano Times Hall, March 5

Virginia Shaw devoted her entire recital to songs in English, including first performances of items by Robert Fairfax Birch, Robert Stinson, Clair Leonard, and John Duke. Groups by Daniel Gregory Mason, Charles Ives, and Delius; and The Song of the Handmaid (in translation) from Honegger's King David completed a program intelligently chosen with an eye for balance.

Miss Shaw displayed the same intelligence in all her interpretations. Mistress of many moods, the soprano always conveyed the essence of a piece, and gave each a clarity of shape that was equalled by the admirable distinctness of her enunciation. The charm of her interpretations did much to mitigate for such shortcomings as a rather small voice and an insecure vocal production. Nathan Price was the capable accompanist.

—A. B.

Oliver Colbentson, Violinist Times Hall, March 6 (Debut)

An unerring sense of style, taste,



Doris Pines Oliver Colbentson

and scrupulous musicianship were the chief qualities Oliver Colbentson disclosed in his first New York recital. The music he played was choice, consisting of Schubert's Duo, Op. 162; Bach's unaccompanied Violin Sonata in G minor; Debussy's Violin Sonata in G minor; and the first performance with piano of Walter Piston's Sonata for Violin and Harpsichord (Piano).

All of Mr. Colbentson's performances showed careful study and preparation. Precise phrasing, apt colors, and excellent adjustments between the emotional values of contrasting sections were always in evidence. Possibly because of the nervousness attendant on a debut, the first half of the program found the violinist overcautious, but with the Debussy and Piston works in the second half, he added a graceful spontaneity to the intelligence of his conceptions. Here, too, his intonation, which had been disturbingly cloudy earlier, cleared up quite a bit although it was still a shade tentative in the more difficult passages.

The Piston sonatina is a bright, cheerful work, written for either harpsichord or piano collaboration. Put together with exceptional craftsmanship, it proceeds fluently, logically, and at all times charmingly. It sounds completely persuasive with piano, especially as played by Leopold Mittman, who provided the violinist with splendid support in this and every other work that required it.

—A. B.

Alexander Brailowsky, Pianist Carnegie Hall, March 6

For the second of his two New York recital programs this season, Alexander Brailowsky built a list that led, by paths of indirection, to his favorite—Chopin. After beginning with Liszt's B minor Sonata, which is dedicated to Robert Schumann, he proceeded to Schumann's Carnival, in which he lavished special attention on the section called Chopin. Then, after intermission, he brought forward a Chopin group that included the F minor Fantasy, the E flat major Waltz, the Three Ecossaises, the F sharp major Nocturne, and the A flat major Polonaise.

Mr. Brailowsky's technical attainments are well known, and there could be little profit in dwelling again on the speed of execution, the exactness of articulation, and the intensity of temperament for which he is justly noted. All were in evidence. Perhaps his best achievement of the evening was in the Liszt sonata, which is material for the virtuoso if ever there was. There was no lack of tension in his playing, and if the hearer might have preferred a less brittle tone he could hardly fail to be impressed by the whirlwind virtuosity of the pianist's attack.

Carnaval received much the same sort of treatment, but, since it is a more delicate work, did not stand up nearly so well. There was little color in Mr. Brailowsky's interpretation, and little attempt to differentiate between the character of the various sections. Only the Chopin interlude was delivered in a very evocative way. The Valse Allemande sounded much the same as the Valse Noble had, and the

March of the Davidsbündler against the Philistines seemed to have been given over wholeheartedly to the enemy. The whole lovely sequence sounded tense, hard, and a little angry.

Mr. Brailowsky's best playing in the Chopin group came in the Op. 18 waltz and the polonaise, where his technical command did most to compensate for a lack of expressiveness and human warmth.

—J. H., Jr.

Gillet String Quartet Hugh Giles, Organist Central Presbyterian Church, Mar. 6

In the first of three programs presented during Lent by the Central Presbyterian Church, the Gillet String Quartet and Hugh Giles, organist, played a program of Spanish music of the classical period. Among the works performed were Preludio, by Joseph Elias; Versillo De Segundo Tono, by Juan Moreno; Sonatina En Fa Menor, by Anselm Voila; Fuga En Sol Menor, by Joaquin Oxinagas; First String Quartet (first American performance), by Juan Crisostomo Jacobo Antonio Arriaga y Balzola; and Quintet No. 5, for strings and organ, by Antonio Soler, (a first American performance).

—N. P.

Sonia Vargas, Pianist Town Hall, March 6 (Debut)

Sonia Vargas has been studying in the United States for the past two years under scholarships awarded by the Peruvian Government and by International Altrusa, Inc. In her debut recital she offered Mozart's Sonata in C major, K. 330; Mendelssohn's Variations Sérieuses; Ravel's Sonatine; Alberto Ginastera's Malambo; and five Chopin pieces—the C sharp minor Nocturne, three études, and the C sharp minor Scherzo.

The interest and support Miss Vargas has received from her country seem to be justified. She displayed a nimble technique, although her left hand sometimes overpowered her right, and she projected the music with a delightful freshness and spontaneity, even if her phrasing at times seemed capricious and whimsical. The pianist inflected the Mozart and Ravel sonatas with an appealing grace and delicacy, although the Ravel work would have profited from greater rhythmic steadiness. Miss Vargas' most successful achievement of the evening came in the Mendelssohn variations, to which she brought greater weight and a charming naturalness of line. Ginastera's Malambo had appropriate rhythmic drive if not quite enough strength, and the Chopin works demonstrated the variety of tone colors at the pianist's command.

—R. E.

Maro Ajemian, Pianist Carnegie Recital Hall, March 7

The program for this unusual recital consisted of the sixteen sonatas and four interludes, for prepared piano, by John Cage, composed for and dedicated to Maro Ajemian, which were presented for the first time by the pianist on Jan. 12, 1949. The work is symmetrically organized so that it falls into two identical halves. Before the intermission, Miss Ajemian played four sonatas, an interlude, four more sonatas, and another interlude. After the intermission, she played an interlude, four sonatas, another interlude, and four more sonatas. The two last sonatas are called Gemini, after the work by Richard Lippold.

It is perhaps unfortunate that Mr. Cage used the term sonata, for the brief pieces that make up the main body of this composition. But sonata can mean anything a composer wishes it to, and Mr. Cage's music is highly organized. The sonatas and interludes contain many fascinating experiments in sonority and rhythm. Since he is not concerned with traditional tonality and structural patterns, Mr. Cage is

free to develop what might be called spatial concepts in music. The time units, the levels of intensity, and the timbres of his music have a definite formal significance. What I failed to discover, at first hearing, in these pieces, was a continuous development and interrelation. Many of them were highly evocative, and would make admirable theatre music, but they grew wearisome.

The most impressive of the sonatas and interludes were those that most successfully abjured traditional harmony. One of the final group of four sonatas sounded very like Ravel, and threatened to become a coloristic piano piece. The audience applauded it at once, grateful for familiar sounds. Yet this was the weakest of the series.

Miss Ajemian played the work with complete understanding and musical concentration. The recital was a stimulating experience, although I feel more strongly than ever that Mr. Cage is happiest as a composer in the theatre, where his fine ear for sonorities and his rhythmic originality can have free play. Despite the higher mathematics of his music in the recital hall, it sounds repetitious, fragmentary and monotonous.

—R. S.

Marino Nardelli, Pianist Carnegie Hall, March 7 (Debut)

Marino Nardelli, a pianist born and trained in Italy, who has taught extensively in Italian conservatories but who now makes his home in this country, made his New York debut with a program that listed three sonatas by Scarlatti; Mozart's Sonata in D major, K. 311; Brahms' Sonata in F minor, Op. 5; the first performance of Castelnuovo-Tedesco's Six Canons, Op. 142; and Chopin's Nocturne in F sharp minor and Scherzo in B flat minor.

Mr. Nardelli's performances were so dryly mechanical as to suggest that pedantry had usurped the place of real musicality. Portions of the second and fourth movements of the Brahms sonata, otherwise seemingly endless in his flatly factual reading, carried the only suggestions of an emotional reaction to the works at hand.

Castelnuovo-Tedesco's Six Canons—entitled Preludio, Sonatina, Ro-

(Continued on page 36)

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OPERA

(Continued from page 21)

Andrei; Robert Weede, as Shaklovity; and Leslie Chabay, as the Scrivener. Although the opera was sung in English, it was prevailingly unintelligible.

The cast included, besides the artists already mentioned, Risé Stevens, as Marfa; Polyna Stoska, as Suzanna; Anne Bollinger, as Emma; Charles Kullman, as Prince Vassili Golitsin; Lawrence Tibbett, as Prince Ivan Khovansky; Osie Hawkins, as Varsonovoff; Clifford Harvuot, as Kuska; and Emery Darcy, Denis Harbour, and Philip Kinsman, as three Streltsy. Emil Cooper again conducted.

—R. S.

L'Elisir d'Amore, Feb. 25

Two principals made their first appearances of the season in L'Elisir d'Amore when Donizetti's delightful little opera buffa was given its fifth presentation. The newcomers were Patrice Munsel, as Adina, and Francesco Valentino, as Belcore. Miss Munsel was by turns properly petulant and winsome, and sang securely and expressively. Mr. Valentino presented an amusing and well-rounded stage portrait of the sergeant. The cast was otherwise familiar—Ferruccio Tagliavini as Nemorino, Salvatore Baccaloni as Dulcamara, and Paula Lenchner as Giannetta. Giuseppe Antonicelli conducted with some spirit but often allowed the instrumental textures to become thick and heavy.

—J. H. Jr.

Faust, Feb. 26

One feminine character was new to this cast, and four of the male principals made their first appearances in Faust roles this season, three by design and one by accident. Anne Bollinger sang her first Siébel at the Metropolitan. Scheduled were Raoul Jobin's return to the company, as Faust; Robert Merrill's Valentin, and John Baker's Wagner. Replacing Italo Tajo on short notice, Nicola Moscona appeared as Mephistopheles, singing splendidly, and, giving the part the authority it needs, strengthening the entire performance.

Mr. Jobin's Faust is familiar from other years. He sang resonantly, with generally pleasant tone, and was convincing in action, although not entirely a romantic figure. Mr. Merrill was a thoroughly satisfactory Valentin. His early aria and the death scene were sung with mellow tones, assurance, and beauty of melodic line. Mr. Baker was a creditable Wagner.

Miss Bollinger's Siébel was one of the best in some seasons. She looked properly young, impetuous and boyish, and sang extremely well.

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Licia Albanese, the Marguerite, sang very softly most of the time, and carried much of the part by sheer characterization. Her voice rang out in ensembles, however, and the final trio was satisfyingly full and rich. Claramae Turner repeated her well-conceived portrait of Martha, and for once the foolery in the garden was amusing with Mr. Moscona abetting her. Mr. Pelletier conducted. This special Sunday night performance, the fifth presentation of Faust, was a benefit for the Rand School.

—Q. E.

Die Meistersinger, Feb. 27

The fifth and last performance of the season of Wagner's Die Meistersinger brought no newcomers to the cast. Paul Schoeffler replaced Herbert Janssen, who was indisposed, as Hans Sachs. Astrid Varnay was again the Eva; Margaret Harshaw, Magdalena; Set Svanholm, Walther; Gerhard Pechner, Beckmesser; Dezzo Ernster, Pogner; Peter Klein, David; and Clifford Harvuot, the Night Watchman. The roles of the other Meistersinger were taken by Mack Harrell, Paul Franke, Alessio de Paolis, Leslie Chabay, Emery Darcy, Hugh Thompson, Osie Hawkins, Lorenzo Alvary, and Lawrence Davidson. Fritz Reiner kept the performance moving at a lively (sometimes too lively) pace, and some new cuts in the score saved a few presumably precious moments.

Nearly all of the singers were in high spirits, and gave a vital performance. Mr. Schoeffler's Sachs was a musically decisive, if heavily drawn characterization. Miss Varnay's Eva was as radiantly youthful and musically sensitive as ever, and Mr. Svanholm brought more warmth into his singing than he had at previous performances. Mr. Reiner made the orchestra play brilliantly, but there were exaggerations and unnecessary stresses, particularly in the brass. There was more of outward gleam than inner glow in his conception of the opera.

—R. S.

Tosca, Feb. 28

Puccini's Tosca, given for the sixth time this season, served as a curtain raiser to the pageant which marked Edward Johnson's retirement, and aroused intense interest in the gala audience chiefly because Ljuba Welitch sang her first Floria Tosca here. Another source of comment was the unexpected presence of Lawrence Tibbett in the cast, as a relief for Paul Schoeffler, who was not available because he had substituted as Hans Sachs for Herbert Janssen in Die Meistersinger the previous evening. With Ferruccio Tagliavini as Mario, Tosca seemed set for an eventful run-through. Eventful it proved, although not entirely in the felicitous manner expected. There was more unsolicited laughter from the audience than is consistent with the performance of a tragedy.

All personal contributions aside for the moment, it seemed more than likely that the opera had received little if any rehearsal, with or without Mr. Tibbett, thus sharing the fate of many presentations in the regime whose closing it signaled. This may have partly accounted for the inept movement about the stage, the seeming failure of any one principal to know where another was going to be at any given moment, and also for the unrestrained actions of the principals. In the struggle between Tosca and Scarpia in the second act, it seemed that no holds were barred.

Aside from some wonderful vocalization by Miss Welitch, the prevailing spirit remained anarchistic. And even that self-possessed lady, stimulated by the emotion of the moment, took liberties with the music in Vissi d'arte which must have caused some trouble in the orchestra pit. She sang the aria on her knees, where Scarpia had flung her. When the time came for

murder, she stabbed the luckless chief of police over and over, and kicked his lifeless body.

The exaggerations of action did not make for the best singing on anyone's part. Mr. Tagliavini seemed nervous, and did not do himself justice. Only the smaller characters proceeded according to routine, unmoved by the storms at a higher level—Hugh Thompson, as Angelotti; Melchiorre Luise, as the Sacristan; Alessio de Paolis, as Spoletta; George Cehanovsky, as Sciarone; John Baker, as the Jailer; and Thelma Altman, as the Shepherd. Giuseppe Antonicelli was in charge of the orchestra, and Dino Yannopoulos, of the stage.

—Q. E.

Simon Boccanegra, March 1

Only one change of cast marked this performance of Verdi's opera, the fifth and last of the season. Lubomir Vichegonov sang the part of Jacopo Fiesco for the first time at the Metropolitan. Otherwise, the cast was familiar. Leonard Warren sang magnificently in the title role; Astrid Varnay has penetrated deeply into her first major Italian role at the Metropolitan, as Maria; Richard Tucker was in wonderful vocal fettle as Gabriele. Hugh Thompson, Lorenzo Alvary, Paul Franke, and Maxine Stellman were in other roles. Fritz Stiedry conducted with mastery.

Mr. Vichegonov sang well and sonorously, but lacked the authority and presence for this important role. This Jacopo did not dominate the stage sufficiently, and his malignity towards Boccanegra failed to create the requisite bitterness and tension.

—Q. E.

Le Nozze di Figaro, March 2

The season's fourth presentation of Le Nozze di Figaro brought several changes in cast. According to schedule, Jean Madeira made her first Metropolitan appearance as Marcelina, and delivered a creditable impersonation in a part that lies particularly well for her voice. Singing their roles for the first time this season were Licia Albanese and Gerhard Pechner. Miss Albanese, in good voice, was a fresh and mettlesome Susanna, and Mr. Pechner was a Bartolo of unquestioned competence.

Because of the indisposition of Italo Tajo, who had been announced



Ljuba Welitch as Tosca

as Figaro, the same shift was necessary among the male members as in the final performance of this opera last season. John Brownlee, scheduled as the Count, took over Mr. Tajo's role, and Francesco Valentino stepped in as the Count, both for the first time this season. Mr. Valentino was assured and perceptive dramatically, and dealt particularly well with the recitatives. Mr. Brownlee, a Mozart singer of long experience, was always secure and authoritative. The remainder of the cast was familiar. As the Countess, Eleanor Steber looked beautiful, and sang her arias with lovely fluidity of line. Jarmila Novotna, as always, was a delightful Cherubino, and, again as always, sang with patrician musicality. In the lesser roles were Lois Hunt, Thelma Altman, Lillian Raymond, Peter Klein, Leslie Chabay, and Lawrence Davidson. Fritz Reiner conducted, and kept the tempos crisp and the textures clean.

J. H., Jr.

Aida, March 3, 1:00

In this matinee for school children, sponsored by the Metropolitan Opera Guild, Lubomir Vichegonov sang the role of Ramfis for the first time, and several other artists sang their parts for the first time this season—Martha Lipton, as Amneris (appearing in the role for only the second time, after a lapse of two years); Frederick Jagel, as Radames; and Lorenzo Alvary, as

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RECITALS

(Continued from page 34)

manza, Burlesca, Marcia funebre, and Scherzo—somewhat ingeniously constructed but harmonically banal, seemed dull in Mr. Nardelli's conscientious but colorless presentation.

—R. E.

Janet Schumacher, Mezzo-Soprano Town Hall, March 7 (Debut)

Janet Schumacher brought the advantages of a fresh and poised stage personality and a voice of exceptional natural quality to the ambitious program she essayed in her first New York recital. Three arias by Handel and Mozart began the evening, and the slender young singer then embarked on a group of Schubert lieder that included such demanding items as Gruppe aus dem Tartarus and Dem Unendlichen. The first half ended with O prêtres de Baal, from Meyerbeer's *Le Prophète*. After intermission came a considerably less strenuous schedule of French songs—by Ravel, Georges, Satie, and Fauré—and a group of five Hebridean folk songs, arranged by Marjory Kennedy-Fraser.

Miss Schumacher's voice is a dark mezzo-soprano that tends to retain considerable chest resonance throughout its range, without significant loss of flexibility. At its best it was a lovely, rich sound. Unfortunately, she seldom got her mouth very wide open, and most of her tones tended to flatten out and lose concentration. She sang musically, however, and was at her best in such reflective, romantic songs as Fauré's *Le Secret*, although her diction here, as elsewhere, was poor. For the more dramatic lieder she could muster only a portion of the necessary emotional force. As for O prêtres de Baal, the singers alive today who might be expected to sing it

adequately are few indeed. Why should an attractive young singer risk injury to her voice merely to demonstrate in public that she too is inadequate to its requirements?

—J. H., Jr.

Doris Pines, Pianist Town Hall, March 8 (Debut)

Doris Pines, twenty-year-old New York pianist, made a highly promising debut in an exacting program that held three Scarlatti sonatas; Beethoven's 32 Variations on an Original Theme in C minor; Ravel's *Le Tombeau de Couperin*; the F sharp minor Nocturne, Op. 28, No. 2, and B minor Scherzo, Op. 20, by Chopin; and Prokofiev's Seventh Sonata. She disclosed a big technique that met with ease the demands of these works. Her playing was at all times remarkable for clarity and accuracy, no matter what the speed. She was capable of power—although she sometimes forced the tone to achieve it—and a variety of touch. Her passage work was fluent, and she maneuvered up and down the keyboard with complete assurance.

Although her musical achievements were not commensurate with her technical accomplishments, Miss Pines showed a healthy, straightforward approach to the music. While her performances, barring the Chopin pieces, were wanting in color and nuance, they had a commendable objectivity that permitted no dubious sentimentality to creep in. In any case there were signs of a budding temperament in the Chopin works, in which the pianist showed flashes of sensitivity in her delicate molding of phrase and line.

—A. B.

Jerome Rappaport, Pianist Town Hall, March 9

Jerome Rappaport displayed an abundance of technique and imagination throughout an unusually rewarding evening. The 38-year-old pianist,

who has thirty years of public appearances behind him, played with expert control, and lent his performances a personal stamp that revealed itself as a kind of tasteful, romantic touch. Although this attribute of his temperament detracted a bit from the cool elegance of the Scarlatti C minor Sonata, Longo No. 10, and the Haydn Variations in F minor, both works had a passionate undercurrent that seemed to justify an approach that was a little warmer than is customary. With Schumann's Sonata in G minor, Op. 22, and Schubert's Sonata in A major, Op. 120, however, there was no questioning the pianist's conceptions. These performances had a wealth of color, fine gradations of tone, and an unforced freedom of expression that conveyed romantic feeling without sentimentalizing. The Schumann sonata needed only greater power in the first movement to be completely satisfying, and his playing of the Schubert sonata was above qualification.

After the intermission, Mr. Rappaport devoted himself to Hindemith's Sonata No. 2 (1936); two Scriabin preludes; Griffes' Scherzo (1915); and first performances of Johan Franco's Prelude (1949), and Sun Dance (1948). All were sensitively played, but the splashing colors of the Griffes scherzo were particularly delightful. A few wrong notes here and there, apparently the result of the pianist's absorption in expression, did not amount to much in view of his over-all achievement.

—A. B.

Zino Francescatti, Violinist Carnegie Hall, March 10

In his great biography of Bach, Albert Schweitzer devotes several pages to the difficulty of playing the Chaconne with the conventional type of bow, and advances some cogent arguments for the semi-circular bow used in Germany at the period the great masterpiece was composed. Ac-

cording to the Schweitzer contention (whose validity few will dispute) this work, as well as all the solo sonatas of Bach, usually trouble the listener by their roughness unless performed with the long obsolete type of bow. Yet if the distinguished Mr. Schweitzer had listened to Zino Francescatti's performance of the solo D minor Sonata for Violin in Carnegie Hall on this occasion he might have felt disposed to wonder whether the conventional bow, used with such transcendent mastery as Mr. Francescatti's, would not suffice for as gorgeous a performance of the Chaconne as the most finicky could ever wish to hear.

This Second Partita, culminating in the Chaconne, enjoyed such a rendering from this young but now gloriously mature artist, as this reviewer scarcely hopes to hear surpassed. It had everything—purity of style, grace of expression, technical perfection, grandeur, and truly Olympian spaciousness and majesty! And the four movements which precede the Chaconne were in their way just as perfect. Here was an observance of the Bach bicentenary such as we shall hardly find excelled. If this commentator, who has spent a considerable part of his life listening to the Chaconne, ever hears another interpretation approaching this one he will consider himself more than repaid for all the dull scrapings he has endured on numberless occasions.

It was something of a pity that the recital did not end with this sovereign unfoldment of Bach. To be sure, Mr. Francescatti and his superb pianist, Artur Balsam, opened the program with a presentation of Hindemith's Second Sonata, which to this writer has never sounded so nearly like inspired music. But alas for the rest of the program, capitally as Mr. Francescatti played. What ever possessed the admired artist to waste his time on such contemptible rubbish as the

(Continued on page 43)

EDYTH WALKER

Edyth Walker, 80, mezzo-soprano and a member of the Metropolitan Opera Association for three seasons, died at her apartment in New York on Feb. 19. Born in Hopewell, near Rome, N. Y., she sang in church there and taught school. A doctor in Rome lent her money to study in Europe, and she worked with Aglaia Orgeni for several years. She made her professional debut at a Gewandhaus concert in Leipzig, and her operatic debut in Berlin, on Nov. 11, 1894, as Fidès in *Le Prophète*. She then became a member of the Vienna Opera and while there coached with Marianne Brandt.

She made her American debut at the Metropolitan, on Nov. 30, 1903, as Amneris, and sang many important contralto and mezzo-soprano roles in German and Italian opera during her three seasons there. She sang Leonora, in one of the infrequent productions of Donizetti's *La Favorita*, and Maffio Orsini, in the only performance of the same composer's *Lucrezia Borgia* that the Metropolitan has ever given. She also sang one soprano role there, Brünnhilde in *Die Walküre*.

She returned to Europe to sing in Hamburg, and in 1908 she sang the roles of Kundry and Ortrud at Bayreuth. In the London premiere of *Elektra*, in 1910, she sang the title role, and in 1912 she joined the Munich opera for two years. She had signed a contract with the Chicago Opera Company, but this was cancelled on account of the outbreak of the first World War.

Miss Walker took no formal leave of the stage, but decided one night in Amsterdam while walking home from a performance of *Götterdämmerung*, in which she had sung Brünnhilde, that she would sing no more. She taught at Fontainebleau from 1933 to 1936, and later in New York.

Obituary

JAY WITMARK

Jay Witmark, 77, a retired member of the music publishing firm of M. Witmark & Sons, died at his home in New York on Feb. 16. He was born in New York, the son of Marcus Witmark, who had been an officer in the Confederate Army during the Civil War. When he was about ten years old, he and his two brothers, Isidore and Julius, essayed their first publishing with a small hand printing press that Jay had won as a mathematics prize. Cards and bill heads were first turned out, but as business flourished the organization turned to music publishing. Its first publication in this field was President Cleveland's Wedding March, brought out in 1886. Early successes included Sweet Adeline, and in later years such popular ballads as My Wild Irish Rose, Mother Machree, and When Irish Eyes Are Smiling. Beginning with *The Fortune Teller*, in 1898, it published more than thirty of Victor Herbert's operettas. Sigmund Romberg's *The Student Prince* and *The Desert Song* as well as songs by George M. Cohan were also issued by its presses. The firm was purchased by Warner Brothers, in 1928, and Mr. Witmark remained with it for several years thereafter before retiring. He was one of the founders of the American Society of Composers, Authors and Publishers, in 1914, and had served it as director and treasurer at various times.

ARTHUR LEE KRAMER

DALLAS.—Arthur Lee Kramer, 69, president of the Dallas Grand Opera Association and a member of the board of directors of the Metropolitan Opera Association, died after a heart attack while on vacation in Beverly

Hills, Calif., on Feb. 17. A native of Louisville, Ky., he was a graduate of the law school of the University of Texas. He joined the firm of A. Harris & Co., of which he eventually became the leading executive. He had studied the violin as a youth and at one time played in a symphony orchestra in Dallas. He is survived by his wife, the former Camille Harris; a son, Arthur Jr.; two daughters, Mrs. L. B. Denning, Jr., and Mrs. Stanley Simon; two brothers, Irvin and Alex; and a sister, Mrs. Pauline K. Cohn.

WILL H. BRYANT

GREENSBORO, N. C.—Will H. Bryant, 71, professor emeritus of music at Indiana State Teachers College, died at his home here on Jan. 4. He was a member of the college music faculty from 1921 until his retirement in 1947. In 1926 he organized the Terre Haute Symphony and was its only conductor until the summer of 1949, when he resigned to move to Greensboro, where he taught at Guilford College. Mr. Bryant was a violinist, the author of two textbooks on music, and the composer of several instrumental pieces. He had been active in many Indiana music organizations. He is survived by his wife Blanche, a son Selwyn, a grandson, and a great-grandson.

MARY M. JUDSON

PURCHASE, N. Y.—Mary M. Judson, 95, mother of Arthur Judson, concert manager and manager of the New York Philharmonic-Symphony, died at her home here on March 22. She was born on March 24, 1854, in Dayton, Ohio. She also leaves a second son, Walter, who lives in Santiago, Chile.

JOSEPH ZOELLNER, SR.

LOS ANGELES.—Joseph Zoellner, Sr., 87, violinist and founder of the Zoellner String Quartet, died at his home here on Jan. 24. He was born in Brooklyn on Feb. 2, 1862. He taught music there and in several European conservatories. With his family he moved to California in 1904, at which time he founded the quartet which bore his name and included his three children—Antoinette, first violinist; Amandus, second violinist; and Joseph, Jr., cellist and pianist. The quartet presented more than 2,000 concerts in America and appeared in such European cities as Paris, Brussels, London, Berlin, and Cologne. The mother of King Albert of Belgium decorated the quartet in 1910. The quartet established its permanent home in Los Angeles in 1918, and founded the Zoellner Conservatory of Music there in 1922.

EUGENIA GORDODNITZKI

Eugenia Samoilovna Gorodnitzki, 70, mother of Sascha Gorodnitzki, pianist, died at her home in New York on Feb. 13 after a long illness. She was born in Odessa, and studied music at the Imperial Conservatory in St. Petersburg. She had appeared on the concert stage in Russia before she came to this country with her husband in 1906. They established the Gordon Conservatory in Brooklyn. She was her son's first teacher. One other son and a daughter survive her.

FELICE BERNSTEIN

Felice Bernstein, 66, widow of the late concert pianist Eugene Bernstein, died in New York on Dec. 30 after a long illness. A native of Vilna, Poland, Mrs. Bernstein had been treasurer of Hope Associates, publicity consultants, and continued with the firm after it became the Ferris-Hope Company. A daughter Constance Hope (Mrs. Irving Berliner) survives.

OPERA

(Continued from page 35)

the King of Egypt. Max Rudolf conducted Verdi's opera for the first time this season. Members of earlier casts were Gertrude Ribla in the title role; Francesco Valentino as Amonasro, Anne Bollinger as the Priestess, and Paul Franke as the Messenger.

Mr. Rudolf's achievement was most distinguished. To an unrehearsed performance he gave rhythmic firmness and élan, unusually successful balance between the voices and the orchestra, and tempos that were both judicious and theatrically appropriate. The players were even enabled to recover various expressive nuances they have been forgetting for a number of years.

Miss Lipton's Amneris was always musically, but it was small in vocal scale and stiff in movement. She seemed to rely on learned devices of gesture rather than on genuine characterization. Mr. Vichigonov's Ramfis sounded sonorous, as nearly every Ramfis does, but he appeared to have no special convictions to give the role fresh importance.

Mr. Jagel, as for many seasons past, was again an admirable Radames, singing with far more artistry of phrasing and effectiveness of impact than most of his contemporaries in the role, and making the warrior a credible stage figure. Mr. Alvary's King was sufficiently regal, and he vouchsafed some of his best singing of the year.

Miss Ribla sang with an intensity and sincerity that were nothing short of thrilling, and acted with uncommon skill and consistency.

—C. S.

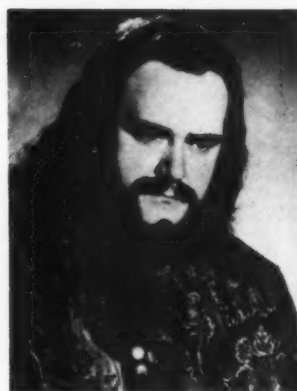
Aida, March 3

Having determined to give Verdi's Egyptian spectacle twice in a single day, the Metropolitan brought forth an entirely different group of singers and a different conductor in the evening. Only the ballet, the stage direction, and the investiture remained the same. They never change.

Ljuba Welitch undertook the title role for the first time this season, and offered a version of it that was exceedingly dubious, despite the clarity and carrying power of her remarkable voice and the personal authority of her stage presence. It was impossible to condone her rhythmic vagaries, which kept Emil Cooper in a lather down in the pit, or her very bad habit of failing to release notes until after the time for her colleagues to enter with theirs. The frantic haste with which she raced through expressive phrases in Ritorna vincitor; the steady, uncolored forte and mezzo-forte she employed almost from beginning to end; and the way she re-



Rose Bampton as Elsa



Raoul Jobin as Samson

quired the rest of the cast to submit to her own tempestuous and uncontrolled treatment of the score all robbed the music of much of its grandeur and its touching inflection. One looked in vain for the meaningful phrasing, the variations of texture and volume, the long line and majestic arching curves, without which Verdi's great score receives not a performance but a recitation.

Her histrionism did not provide a sufficient compensation. In the first scene, she presented a most effective exposition of Aida's character and situation. But as the evening wore on, her stock of devices came to seem more than a trifle scanty, and too much of her interpretation—abetted by the sameness of her singing—remained on a single dynamic level. Moreover, her conception of the action did not bear a continuous relationship to the pacing, structure, or expressive qualities of the score. It was as though the music too often got in the way of her own individuality, and had to be swept aside. Good operatic acting seldom, if ever, results from a battle of wills between a prima donna and the composer. It was most disappointing to realize that Miss Welitch was capable of accepting as her own standard a performance that had deteriorated artistically so markedly from her equivocal, but superior, presentation of the part last year.

The others in the cast, except Dezzo Ernster, an explosive Ramfis, who sang the role for the first time at the Metropolitan, were familiar from earlier representations. Blanche Thebom was in exceptionally commanding voice as Amneris, and her acting, especially in the judgment scene, penetrated farther below the surface than ever before. Her associates, all in good form, were Ramon Vinay, Robert Merrill, Leslie Chabay, and Thelma Votipka. Mr. Cooper, remembering from last year the sort of tempos Miss Welitch would presumably require, began the opera at an unwontedly swift clip, and kept it that way all evening. As a result, his conducting had a degree of animation that is not its wont, though a good many attractive values were lost in the general haste.

—C. S.

Rigoletto, March 4

The members of the Metropolitan radio audience who tuned in on the broadcast of the season's sixth presentation of Rigoletto were rewarded by a generally good performance. There was only one newcomer in the cast. Nicola Mascona, singing his first Sparafucile of the season, was effective dramatically, and, except in the lowest reaches of his music, sang authoritatively.

Patrice Munsel acted winningly as Gilda, and sang with a good sense of line. It is worthy of note that she, in common with Erna Berger, who sang Gilda in the early part of the season, now tastefully omits the traditionally interpolated high E at the end of Caro nome. Jean Madeira was an

animated Maddalena, and lesser roles were filled capably by Clifford Harvuot, George Cehanovsky, Alessio de Paolis, and John Baker. Jonel Perlea conducted most musically.

—J. H., Jr.

Lohengrin, March 4

Two of the principals in the sixth and last performance of Wagner's Lohengrin were new to the cast. Max Lorenz sang the name part for the first time at the Metropolitan; and Rose Bampton, as Elsa, assumed her role for the first time this season.

Mr. Lorenz made a convincing Lohengrin. He sang for the most part with warmth and resonance, and acted with assurance, although the demands of the part began to tax his vocal resources by the time the third act arrived, and the Narrative found him straining for the high tones. Miss Bampton commanded a soaring vocal line, and brought fire and grace to both her singing and acting. Alexander Sved's Telramund had a good share of unfocused tones. Margaret Harshaw, as Ortrud; Dezzo Ernster, as King Henry; and Frank Guarrera, as the King's Herald, completed the cast. Fritz Stiedry conducted.

—A. B.

Khovanchina, March 6

Blanche Thebom took over the role of Marfa in the third performance of the Moussorgsky opera, and sang it with sincere feeling and beautiful voice. Her appreciation of the dramatic convolutions of the character was apparent, and she made the most of the final scene with Andrei, the mass of love, which contains some of the loveliest music in the work. Her divination scene in the second act was equally impressive. The role lies low for a mezzo-soprano, but Miss Thebom minimized its difficulties, and summoned ringing tones for the higher reaches of her music.

Jerome Hines again sang the role of the Old Believer, Dossifé, and, as familiarity deepened his conception of the part, so did it free his voice from any restraint. He sang with richness and warmth, and his monologues in the last scene were extremely impressive.

The cast otherwise was as before—Polyna Stoska as Suzanna, Anne Bollinger as Emma, Charles Kullman as Golitsin, Lawrence Tibbett as Khovansky, Brian Sullivan as Andrei, Robert Weede as Shaklovity, Leslie Chabay as the Scrivener, Clifford Harvuot as Kuska, and Osie Hawkins as Varsonovieff. Emil Cooper conducted.

—Q. E.

Don Giovanni, March 8

In this performance, Max Rudolf replaced Fritz Reiner as conductor of the revival of Mozart's opera, for the first time, and Polyna Stoska and Lorenzo Alvary were heard as Donna Elvira and Masetto for the first time in this revival. Paul Schoeffler again sang the title role; Ljuba Welitch was the Donna Anna, Jerome Hines

the Commendatore, Jan Peerce the Don Ottavio, Patrice Munsel the Zerlina, and Salvatore Baccaloni the Leporello.

The performance was pedestrian in all respects. Mr. Rudolf failed to imbue the famous scale passages in the first part of the overture with their rightful menace, or to make the allegro sparkle. Nor did he exercise much control over his singers. Miss Stoska and Miss Welitch had perceptible difficulties with the floriture of their arias and took frequent liberties with tempo. And the other artists seldom rose above routine in their acting or singing. The lack of smoothness and co-ordination in the production suggested a lack of rehearsal, and the trap-door that was supposed to carry Don Giovanni to the nether regions balked at the last moment, reminding one of the story of the nineteenth-century perform-

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DANCE

(Continued from page 33)
1870's, but he went through his poses dutifully and decoratively. Melissa Hayden danced the strenuous role of Profane Love brilliantly, and Mr. Magallanes was an excellent partner. Tanaquil LeClercq, in the vaguer role of Sacred Love was a lovely vision, and performed her tenuous choreography with flawless grace. The rest of the cast pranced and tumbled about with high spirits. William Hess sang the Britten music rather tentatively, and the orchestra scarcely covered itself with glory. Les Illuminations is an exquisitely fashioned score, which cannot be tossed out of the pit as harder ballet accompaniments are. Leon Barzin conducted. The other ballets of the evening were Symphonie Concertante and Firebird.
—R. S.

Pas de Deux Romantique, March 3

A charming bit of balletic persiflage was added to the repertoire of the New York City Ballet on March 3, when George Balanchine's Pas de Deux Romantique had its premiere. Set to Weber's Concertino for Clarinet and Orchestra, and handsomely costumed by Robert Stevenson, the piece forms an admirable vehicle for Janet Reed and Herbert Bliss. Mr. Balanchine has produced an extremely clever imitation of the grand pas de deux of the Petipa period; and the flamboyant music and the glittering costumes enhance the effect of his choreography. He has done it tongue-in-cheek, and the exaggerations of the bows and promenades and the little distortions of traditional technique give the work a spicy flavor. Not since Alicia Markova's wonderful performance as Tagliani, in Pas de Quatre, have we seen such a deft and kindly satire of classical tradition. Miss Reed made the most

of her role, and Mr. Bliss was an admirable partner. The rest of the program consisted of Mr. Balanchine's Serenade, Prodigal Son, and Bourrée Fantasque.
—R. S.

Jones Beach and Jinx, March 12

Jones Beach, a pooling of choreographic conceits by George Balanchine and Jerome Robbins, and a reworked version of Lew Christensen's Jinx shared the March 12 afternoon bill with the much-performed Symphonie Concertante. In Jones Beach, the main credits should go to Jantzen, for supplying the bathing suits, and to the dancers, for having bodies that look well in them. A featherweight genre piece, reminiscent of Leonide Massine's ballet called Beach (1933), the new work sets forth the trivia of life at the seashore in four sections called Sunday, Rescue, War with Mosquitoes, and Hot Dogs. Most of the ballet is neither very funny nor very attractively provided with movement patterns. The best episode is the second movement, an intimate pas de deux between Nicholas Magallanes and Tanaquil LeClercq, in which the half-drowned girl comes sufficiently to life to engage in a love scene of honest and touching character. Pantomimic passages dealing with the attacks of mosquitoes and the consumption of hot dogs hardly constitute landmarks in ballet history.

The musical score of Jones Beach is a work entitled Berkshire Symphonies, written by the young Dutch composer Jurriaan Andriessen at Tanglewood last summer, upon commission of the Royal Government of the Netherlands. Now polytonal, now neoclassic, the music is professional and assured in workmanship without discovering any wellspring of novel thought or feeling. Its application to the ballet is purely tangential, but the music and the dancing do not seem to harm one another.

In somewhat revised form, Jinx, a tale of a circus clown who is murdered because his colleagues believe he brings them bad luck, and who returns to haunt them after his death, remains what it has always been—a good initial idea inadequately supplied with choreographic ideas. The music—Benjamin Britten's Variations on a Theme of Frank Bridge—presupposes a richness and variety of choreographic figurations that Mr. Christensen has not been able to provide.

In Jones Beach, the principal roles were allotted to Melissa Hayden, Beatrice Tompkins, William Dollar, Frank Hobi, Roy Tobias, Jerome Robbins, Maria Tallchief, Miss LeClercq, and Mr. Magallanes. Janet Reed, Herbert Bliss, and Francisco Moncion undertook major duties in Jinx. Miss Tallchief, Miss LeClercq, and Todd Bolender danced the solo parts in Mr. Balanchine's academically patterned treatment of Mozart's Sinfonia Concertante, K. 364.
—C. S.

Choreographers' Workshop Hunter College, Feb. 26

This program of the Choreographers' Workshop, given as a benefit for the School Art League, originally included four works in which music, dance, and the spoken or sung word were blended. However, an accident during dress rehearsal to two of the dancers in one work caused the latter's postponement, and it was replaced by a ballet unaccompanied by speech or song. The program was given twice—at 3 and again at 8:30.

Let's Build a Town, Paul Hindemith's tiny opera for children, written as *Gebrauchsmusik* in 1931, was danced and sung—in English—by a group of boys and girls in their teens. Patricia Newman conceived the necessarily simple choreography, and Franz Allers conducted the score, which was orchestrated by Minnetta Borek.

William Butler Yeats' one-act poetic tragedy, The Only Jealousy of Emer, was presented as a dance-play. While the lines were read by concealed actors, dancers on the stage mimed action devised by Bonnie Bird. The choreography heightened the impact of Yeats' beautiful poetry at relatively few intervals, but Lou Harrison's incidental music and Edwin Danielson's décor added much to the mood of the play. The dancers included the choreographer, Raimonda Orselli, Ronnie Aul, Dorothy Bird, and Merce Cunningham.

A quartet of dancers who also sing interpreted a Bolivian lament and three American folk songs under the title, Sing Your Partner, but on too elementary a level to be interesting. The four performers were Connie Dosé, John Anderson, Magdelaine Goudreau, and Bill Myers. The last two supplied the choreography.

The fourth scheduled work, Riding Hood Revisited, a ballet ballad by John LaTouche and Jerome Moross, was replaced by Herbert Ross' ballet, Caprichos, which had been presented by the workshop on January 29. Without relying on words, but expressing itself in movement alone, the ballet emerged the most successful creation on the program. It presents four episodes and an epilogue based on the Commentaries of Goya, set to Béla Bartók's Contrasts, for piano, violin, and clarinet. Despite its superiority to the rest of the program, however, Mr. Ross' choreography proved to be more a series of striking stage pictures and occasionally bizarre movements than a cohesive, steadily developing dance.
—R. E.

Mary Reeves to Manage Sujata and Asoka in West

HOLLYWOOD, CALIF.—Mary F. Reeves, managing director of the Lyra Concert Bureau of this city, has been appointed exclusive representative on the west coast of the Hindu dancers, Sujata and Asoka.

Music Library Delegates Meet In San Francisco

SAN FRANCISCO.—The Music Library Association held its national midwinter meeting on Jan. 27 and 28 in San Francisco—the first time in its history it has met in the far West. The association maintained its headquarters at the music department of the San Francisco Public Library, and last year's president, Scott Goldthwaite, of the University of Chicago, conducted the sessions.

Officers elected for 1950 were Edward E. Colby, music librarian of Stanford University, president; George R. Henderson, Jr., of the Washington, D. C., public library, secretary; Isabel Marting, of the Juilliard School of Music, member-at-large; and Mary R. Rogers, of the Library of Congress, who was re-elected treasurer.

The association held a joint meeting with the American Musicological Society, at the University of California, at Berkeley, where Manfred Bukofzer talked on Newly Discovered Fifteenth-Century English Carols, illustrated by a choral group directed by Norman Mealy. At another session Nathan Van Patten, a bibliography professor of Stanford University, read a paper on Problems Involved in the Cataloguing of Musical Manuscripts and First Editions; and Lawrence Morton discussed Film Music, a subject he illustrated with special recordings. A paper on The Music Library of Francis Hopkinson was read by Otto Albrecht, of the University of Pennsylvania.

After the official two days of meetings the delegates enjoyed several social engagements and spent a day visiting libraries in the bay region, where special displays had been arranged. Members of the association witnessed a Standard Symphony Hour broadcast in the San Francisco Opera House.

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Building An Indigenous Musical Life

By CECIL SMITH

IN THE building and buttressing of an indigenous musical life throughout the country, schools and the private teachers of music play a fundamental role. The developments of the past half century have finally carried us past the point of having to explain why music deserves to be taught. But as is inevitable in any great promotional undertaking, a great deal of propaganda—some of it not very clear and sparkling—has been disseminated. I sometimes feel that we have spent so much energy devising arguments in favor of musical training that we have often forgotten to determine what the arguments really mean and whether they are really valid. Such a slogan, for example, as "Music for every child, and every child for music" is quite unjustifiable, although it appears to have inspirational force in some quarters. Try substituting "Sociology for every child and every child for sociology," and you can see how silly the slogan actually is. Substitute "American history for every child, and every child for American history," and you see how narrowing and restrictive it is. In a democratic society, any child or adult ought to have the full right to hate music. Music should not be presented as a sacrosanct privilege, or as a cause requiring exhortation and artificially induced loyalty. Let those who love music love it to their hearts' content; let those who are cool to it ignore it as completely as they wish. Enough people like it, young and old, to keep it alive and flourishing. We do not need to worry.

The obligation of the music teacher extends in two directions. People are interested in music in two different ways. Some people, the larger number, want to learn to receive music. Others, a smaller but more intense group, want to learn how to give it—to create or re-create it. These classifications are not mutually exclusive. Many people find that trying to compose or play music is the most effective way of learning to listen to it. But by and large, music education may be separated into two large categories—education for those who want to be passive, and education for those who want to be active.

This is not a distinction between amateurs and professionals. Most musicologists and historians bear a passive relationship to music; their active work is literary, or, to put it more precisely, verbal. Critics are musically passive when they perform their function of listening to music and writing about it, although some critics also have an active side as composers or performers. Teachers of appreciation are passive, not only in their relationship to music but, much too frequently, in their eagerness to accept as revealed truth what somebody else has already said about music. Yet all these people are professionals, in the sense that they make their livelihood by doing and saying things that depend on music. But because they are receivers rather than makers or doers, they belong in the same educational category as the layman who listens to music but does not turn his listening to financially productive ends.

CONVERSELY, a great many performers are amateurs, in the sense that they do not earn their living by performing; and a great many composers—usually against their will—are properly classed as amateurs. The amateur-professional distinction pro-

This article is excerpted and prepared for publication from the author's address at the annual banquet of the Music Teachers National Association.



Grouped around a piano at the Music Teachers National Association convention are Ross Lee Finney, of the University of Michigan (at the keyboard); Wilfred C. Bain, of Indiana University; and Cecil Smith, editor of Musical America

vides no gauge of quality; there are amateur pianists who can play a Mozart sonata more expertly and sensitively than a great many professionals.

Since the only difference between an amateur and a professional is that an amateur listens to music or makes it because he likes to and a professional does it because he wants to earn money, I can see no reason for distinguishing between them in discussing the teaching of music. The needs of both are the same; in general, the professional will continue farther than the amateur, but he starts at the same point and follows the same initial path.

Passive musicians constitute the preponderance of the musical audience. Their education should be calculated to develop spontaneous and wholly genuine enjoyment and cultivated, highly personal taste. In the attainment of these aims our teaching of appreciation has partly, although certainly not entirely, failed. Think of the unfortunates who have been told that the sonata-allegro has two themes, one masculine and one feminine, that are presented in an exposition, "worked over" in an amorphous section called the development, and brought back again in essentially their original form in the recapitulation. How troubled their experience must be when they encounter a sonata-form movement with only one theme, or with a third theme obviously more important than the second; a development that introduces new material instead of "working over" the old; and a recapitulation that fails to bring back the first theme. How can they find spontaneous enjoyment in a piece that worries them because it does not fit the specifications?

Or consider the perplexity of the student who, having been assured of the inspirational qualities of the finale of Brahms' First Symphony, steadfastly continues to find it strained, rhetorical, and devoid of a desirable degree of emotional reserve. Rule-of-thumb teaching is not likely to lead to much pleasure (or even understanding) on the listener's part; and the advance specification of the pieces one ought to like best leads to hypocrisy on the part of the insincere and belligerence on the part of the genuine. Shall we continue to train obedient slaves of cliché, who will find symphonies of Schumann unattractive because of their bad orchestration, the

operas of Rossini poor imitations of Mozart, the symphonies of Mahler unwarrantably long and scattered, the music of Debussy lovely in color but formless, the later work of Stravinsky merely the dry crumbs from a once sumptuous banquet table, the twelve-tone pieces of Schönberg "Augenmusik" that looks fine on the page but is unintelligible when you hear it, and the music of Gershwin the one flash of genius in the history of American composition?

THERE is a simple choice—either we educate an audience that preserves throughout its schooling the catholicity of taste and openness to fresh ideas that characterizes the young and the naive, or we shall have no musical audience at all when the Fifty Pieces and the others that are most like them have been exhausted from overuse and overpraise. With specific pedagogical methods I have neither the space nor the knowledge to deal here, much less with such routine topics as the desirable proportion of non-musical courses to require of a music student. But I do know that the basic weakness of educated listeners in America—although not of uneducated and therefore unspoiled ones—is a tendency, amounting almost to a reflex, to decide in advance what their official attitude toward a piece of music is going to be. Many educated listeners are so busy rationalizing music that they hardly hear it at all.

I do not mean to brush aside the value of a knowledge of facts and an understanding of theoretical principles. Certainly historical perspective and aesthetic orientation are indispensable marks of a musically educated man, whether he is of the active or the passive variety. All sorts of light can be shed on the character and meaning of a musical work by documentary data, knowledge of harmonic and contrapuntal usages, stylistic analysis, and the exploration of structural procedures. But, except for the professional musicologist or historian, these are no more than useful tools, to be used by each listener in whatever fashion is germane to his own purposes. It is hard to see why anyone's reactions to music are heightened by information of the quiz-program type; and the more specialized ability to tell a motet by Orlando di Lasso from one by Clemens non Papa does nobody any particular good.

On the other hand, there are intellectual disciplines resulting from the study of music that are salutary to the mind, if not stirring to the emotions. The attempt, for instance, to establish why and in what terms a Mozart symphony attains unity of form is highly praiseworthy from the standpoint of general academic discipline, if entirely unnecessary for a pleasurable response to the music. Such an application of aesthetic principles, moreover, is a help in approaching a brand-new work, when its expressive content is not clear upon first hearing. After all, fine workmanship is in itself one of the valuable qualities of a work of art, and the listener ought to be provided with some of the criteria that will enable him to find grounds for intellectual admiration of music as well as personal response to it.

FOR the performer, intellectual analysis is more important than for the listener. We all agree, I am sure, that successful interpretation rests in part upon the performer's ability to discover and present the features of style and the relationships of structure that give cogency and cohesion to the expressive aspects of a work. This training should be on a level that would never permit references to such empty bromides as "the Mozart style," "the Chopin rubato," or "Debussy pedalling." Nor would it encourage performers to listen to phonograph records in order to imitate the devices of famous artists, without requiring them to discover why the artists used those devices and whether they are really germane or not. These matters, no doubt, can be taken for granted.

The real crux of the present problem in the teaching of musical performance is one of standards. The present quality of performance, in most schools, is unjustifiably low. Soloists are awarded degrees before they have been held fully responsible for the technique, musicianship, communicative address, and personal poise without which they have no warrant for appearing in public, and without which they certainly cannot hope for professional status, if that is what they seek. Much of this inadequacy results, of course, from the system of credits, which causes the student, quite naturally, to believe that professional skill is the result of the expenditure of a given number of hours. Private teachers are fortunate at this point; they are under no institutional compulsion to tell students they are ready when they are not. This advantage, however, is sometimes nullified by the overweening eagerness of private teachers to get their pupils into circulation, as an advertisement. At least half of the premature debut recitals in New York take place because teachers have persuaded their timid and reluctant pupils that it is time to take the plunge.

Speaking of credits, the whole situation appears to have become an Alice-in-Wonderland affair. It was greatly diverting to learn from Mr. Brumbaugh's address, on Saturday, to the National Association of Schools of Music, that the numerous accrediting agencies are now so at cross-purposes that it is necessary to establish a super-agency to accredit the accrediting agencies.

THE first half of the twentieth century has seen music education established on an impressive quantitative basis. If progress is to move forward and not backward in the second half of the century, we must improve the quality of musical education, by mak-

(Continued on page 50)

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EDUCATION in NEW YORK

The New York College of Music presented its mid-year students' concert, on Feb. 21, under the direction of Siegfried Landau. On March 17 it sponsored a faculty broadcast over station WNYC. Participating on the program were Alexander Williams, clarinetist; Otto Herz, Fredric Kurzwel, and Vladimir Padwa, pianists; and Anne Roselle, soprano. The college has announced the formation of a new brass and wood-wind ensemble, which is open to students and non-students without charge. The first rehearsal was held on March 21.

The Euterpeans, directed by Solon Alberti, have scheduled a series of eight programs devoted to master-works of vocal literature. Presented in Carl Fischer Concert Hall, the opening program was offered by Ruthabel Rickman, soprano, on Jan. 29. Other singers listed in the series are David Seegmiller and Homer Donohoo, tenors; William Gordon, bass-baritone; Lucretia Ferre, Elizabeth Klemm, and Jan Eaton, sopranos; and Rose Mary Stevens, mezzo-soprano. The organization gave Verdi's Requiem, at the Park Avenue Christian Church, on Feb. 12, and will give three opera evenings in April and Mendelssohn's Elijah in May.

H. J. Heinz' pupil, Arlene Carmen, appeared this season in Stravinsky's Mavra, in Town Hall, and in recital in Kaufman Auditorium. Evelyn Keller sang in Rochester, and Catherine Mastice enjoyed a six-week engagement as soloist in Radio City Music Hall. Ingrid Rypinsky made a tour of Canada, and Gladys Spector was signed for the spring season of the New York City Opera Company. Tonio Donadio and George Woodhead have been singing in Baltimore, and George Vincent has been playing leading operatic roles at the Stadttheater in Basel, Switzerland.

The Mannes Music School has announced a two-day Bach Festival for May 20 and 21. The programs will include the Easter Oratorio and excerpts from infrequently heard cantatas. Recent events at the school have included an evening of operatic excerpts under the direction of Carl Bamberg and Ralph Herbert, and a concert by the senior orchestra, conducted by Mr. Bamberg.

The Composers' Concert on Feb. 18 in the Sky Room of Carl Fischer Building was given by students of Hedy Spielter, Anne Hull, Edwin Hughes, Raissa Tselentis and Amy Ellerman. In the program on March 5 professional artists appeared. Composers represented this season on this series include Philip James, Antonio Lora, Charles Haubiel, Ethel Glenn Hier, Marion Bauer, Mary Howe, and Harold Morris.

The Greenwich House Music School presented Margaret Graves, violinist, in a faculty recital on Feb. 10; Bernice Kamsler in a program of folk songs, on Feb. 18; Vivien Harvey, pianist, on Feb. 24; and Jascha Veissi, violinist, accompanied by Paul Ulanowsky, on March 10. The annual orchestra concert, conducted by Maxwell Powers, was given at Town Hall, on March 4, for the benefit of the scholarship fund.

Gustave L. Becker, still teaching, performing, and composing at the age of 89, gave a talk entitled Rambling Reminiscences at a recent meeting of The Congress of Piano Teachers, in Steinway Hall.

Raymond Smolover and Buddha Gerace have opened a vocal studio at 344 W. 72nd St.

The Matti Haim School of the Dance conducted a symposium and demonstration under the direction of Richard Lippold, sculptor and head of the art department at Trenton Junior College, on March 5. At the same

time a new dance drama was presented by Matti Haim, the school's founder.

The La Forge-Berumen Studios presented Rosa Canario, Genevieve Taliaferro, and Thomas Hayward in a program for the Musicians Club of New York, at the Hotel Plaza on Jan. 29. Other singers and pianists from these studios who have appeared in recitals recently are John Wood, Erin Ballard, Walter Lowe, Mary Brown, William Schoonmaker, and Ralph Quist.

Boris Lazareff, graduate of St. Petersburg Conservatory, formerly head of the piano department of the Shanghai and Nanking conservatories, recently opened his New York Studios at 170 W. 73rd St. He has also been added to the piano faculties of the Troy Conservatory, Troy, N. Y., and the Henry Street Settlement Music School, in New York.

The Leschetizky Association of America gave a reception for its visiting member and vice-president, Benno Moiseiwitsch, on Feb. 19. The organization sponsored informal recitals by Edwin Behre and Mrs. Walter Golde, president of the association. A third program will be given in April.

The Queensboro Institute of Music, Ernest H. Wiemer, director, offered a program by students of the piano master class and the opera workshop, in Carl Fischer Concert Hall, on Jan. 28.

New York University inaugurated a new fifteen-week evening course, called Listening to Modern Music, in the adult unit of the division of general education. Nicolas Nabokov will direct the course, which will include demonstrations through records and live performances as well as lectures.

Rosalie Miller's voice pupils, who have been studying pantomime and mise-en-scene with Gunda Mordan, gave an evening of pantomime and excerpts from Cavalleria Rusticana, on Feb. 2.

Caroline Beeson Fry will hold her twentieth annual summer session for singers at her country studio in White Plains, N. Y., from June 14 to July 26. Mrs. Fry's current activities include a teachers' clinic and repertoire evenings as well as regular voice lessons.

Hans Barth's pupil, Richard La Mar, was the winner in the high-school diploma division of the National Piano Recording Competition sponsored annually by the National Guild of Piano Teachers.

Angela Weschler has announced recitals by four of her piano pupils—Sondra Bianca, in Carnegie Hall, on March 12; Felice Takakjian, in Times Hall, on March 19; and Joseph Ciavarella and Edward Vallye, in Carnegie Recital Hall, on Feb. 26.

Frances Mann's pupil, Enid Miller, gave a piano recital at Marymount College, on March 13, sponsored by the school's Cercle Français. As guest of honor, Wilfred Pelletier delivered an address.

Jeane Woolford, voice and diction teacher with the Eastman School of Music for 25 years, recently opened a New York studio at 562 West End Ave. Among her pupils at the Eastman school was Kenneth Spencer, bass.

The Manhattan School of Music reports that two of its graduates, Vera Franceschi and Eleanor Fine, have been awarded Fulbright scholarships.

Emanuel Ondricek, violinist, teacher, and director of the Ondricek Violin Artist Ensemble, has moved his studio to Carnegie Hall.

Elizabeth Valdes presented two of her vocal students, Arlene Schlang and Tony Velante, in a recital in her Steinway Hall studio, on March 8.

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EDUCATION in CHICAGO

The University of Chicago sponsored the first complete clavichord concerts in Chicago, on Feb. 4 and 5, in Joseph Bond chapel on the university campus. Ralph Kirkpatrick was the performer. A program by the Collegium Musicum, on Feb. 26, in Leon Mandel Hall, offered the American premiere of two of Schütz's Symphoniae Sacrae; the Chicago premiere of Mozart's Horn Concerto No. 2, K. 417; Gluck's Symphony in F major; Buxtehude's cantata Das neugebor'ne Kindelein; and two of Palestrina's Madrigals. Siegmund Levarie conducted. The department of music and university college (the downtown center) opened a series of six lectures, on Jan. 24, as part of the adult education program. The speakers include Otto J. Gombosi, Grosvenor W. Cooper, Scott Goldthwaite, Ernst Levy, V. Howard Talley, and Leonard B. Meyer.

Chicago Musical College received a \$2,000 grant-in-aid from Dimitri Mitropoulos to be used for the composition of a television opera. The college administration invited Ernst Krenek, chairman of the department of composition, to accept the commission, and granted him a leave of absence for this project. Alexander Tcherepnine will assume the instruction of Mr. Krenek's private students during the latter's absence—an arrangement made possible through the courtesy of the administration of the De Paul University school of music.

Sonia Sharnova reports that her pupil, Elizabeth Klemm, will be soloist in several spring oratorio performances in New York. Signe Quale sang at the annual faculty recital of the University of Florida recently. Evelyn Ucitel sang on station WKJM, Joliet, Ill.; Lee Mugurian and Anna Elvove were engaged to sing Siébel and Martha with the Grant Park Opera Guild; and Edith Lang will appear as soloist with the Schubert Male Chorus, in April.

The Illinois Opera Guild, through its auditions committee, has announced its 1950 auditions for singers and instrumentalists. Those applicants who meet certain standards will receive whatever is necessary to further their careers. In addition, an award of \$100 will be given to each of five vocalists, if selected. Mrs. William Cowen is chairman of the auditions committee as well as president of the guild, which is at 20 North Wacker Drive.

The National Association of Teachers of Singing, Chicago chapter, elected the following officers for 1950: Sonia Sharnova, president; William Phillips, vice-president; Ruth Heiser, secretary; and George Luntz, treasurer. The board of directors now includes Nelli Gardini, Thomas MacBurney, Frances Grund, Fleetwood Diefenthaler, and Leslie Arnold.

The Chicago Choral has been organized under the direction of Alden Clark. Works by contemporary composers will be presented, and the group's first concert in May will offer Honegger's King David and Holst's The Hymn of Jesus.

The Chicago Sinfonietta Society has been formed to provide effective sponsorship for chamber orchestra music. Leo Krakow is the musical director, and the first concert sponsored by the society was given by the Krakow Sinfonietta in the Studebaker Theatre, on March 19.

The Jewish Community Center presented the Community Symphony, Leon Stein, conductor, in a program, on March 8, that included the Handel-Harty Water Music Suite, Mozart's Jupiter Symphony, and Mendelssohn's Violin Concerto, with Suzanne Malkiewicz as soloist.

The Chicago Conservatory presented Robert Holland-Davis, pianist, in recital, on Feb. 5, in the Cordon Music Room.

De Paul University school of music has instituted courses in Musical Actuality and The Beethoven Piano Sonatas, by Alexander Tcherepnine; sight singing and ear training, by Hsien-Ming Tcherepnine; and voice pedagogy, by Richard De Young.

The North Side Symphony, Milton Preves, conductor, gave its second concert of the season, on Feb. 26. Irene Schreier was soloist in Beethoven's First Piano Concerto.

The American Conservatory of Music presented students in a recital of modern French songs, under the direction of Barre Hill, on March 1.

OTHER CENTERS

Cornell University, Ithaca, N. Y., presented the first of four events, commemorating the bicentennial of Bach's death, on March 1, when Archibald T. Davison lectured on Bach as a Choral Composer. His remarks were illustrated by excerpts from the St. Matthew Passion, sung by a section of the Sage Chapel Choir, directed by Donald J. Grout. Performances of the entire work were given by the choir, assisted by the university orchestra, conducted by Robert L. Hull, on March 19 and 21. A Bach exhibition in the university library began on March 20 and a Bach memorial concert by the a cappella chorus and the Ithaca Chamber Music Society is scheduled for April 16.

The New England Conservatory of Music, Boston, Mass., was represented at the fourth annual symposium of the International Federation of Music Students, at Toronto, Canada, from March 8 to 11, by Ercolino Ferretti's Four Pieces for Orchestra, played at the orchestral concert, and by a program of chamber music, which included Trio for Oboe, Horn and Piano, by James Hoffmann; String Quartet, by Floy Willsey; Musica Para Tres Violines, by Hector Campos-Parsi; Campaign Promises, by John Kiplinger; Trio for Two Violas and Violoncello, by Miguel Gomez; and Suite for Six Wind Instruments, by Philip Newman. The conservatory recently announced that for the third year it would award several special scholarships to qualified students in violin, viola, and cello.

Peabody Conservatory of Music, Baltimore, Md., will offer two special classes for music teachers during its 1950 summer session. Alfred Spouse, director of music of the Rochester, N. Y., public schools, will conduct a course in Methods of Class Voice Instruction, June 26 through July 14; and Joyze Sutherland, instructor of piano classes in the Baltimore public schools, will conduct a group piano demonstration course, June 26 through Aug. 5. The Peabody Opera Company, directed by Ernest J. M. Lert and coached by LeRoy F. Evans, will give performances of Madama Butterfly, on April 28 and 29.

The Philadelphia Conservatory of Music presented its orchestra, conducted by Boris Koutzen, in a concert on March 6 in Witherspoon Hall, one of a series of faculty concerts given in memory of Olga Samaroff and for the benefit of the Olga Samaroff Foundation. The soloists included Edward Steuermann, Elsa Hilger, Burnett Atkinson, Anthony M. Gigliotti, Edna Phillips, Sol Schoenbach, and Mason Jones.

Oberlin College, Oberlin, Ohio, will hear Bach's B minor Mass, on April 28, in a performance by the Oberlin Musical Union and the conservatory orchestra, under the direction of Maurice Kessler. The soloists
(Continued on page 42)

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OTHER CENTERS

(Continued from page 41)

will be Nellie Stuart, soprano; Lydia Summers, contralto; Harold Haugh, tenor; and John Macdonald, bass. Leo Holden will play the organ, and Fennor Douglass the harpsichord. The performance will be repeated in Severance Hall, Cleveland, on April 30. Jacques Posell, principal double bass of the Cleveland Orchestra and instructor at Oberlin, gave a recital on Feb. 3 assisted by Madeline Ingram, pianist, and John Ingram, baritone. The program included Mozart's *Per questa bella mano*, K. 612, an aria for baritone with double-bass obbligato.

Connecticut College, New London, Conn., has announced that José Limón will serve next summer on the faculty of its school of the dance, which will be in session from July 10 through Aug. 20. Mr. Limón's dance company will be in residence at the college and will participate in the performances of the third annual American Dance Festival there during the latter part of August. Doris Humphrey has also accepted an invitation to teach at the school next summer. Ruth Bloomer and Martha Hill are co-directors of the institution, in which New York University is associated.

The Marietta College department of music celebrated its 25th anniversary with a spring festival of music in the First Baptist Church auditorium, Marietta, Ohio, from March 19 to 23. On the five successive days the Marietta Oratorio Society and Orchestra presented Brahms' *A German Requiem*, Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Manzoni Requiem*, and Mendelssohn's *Elijah*. The soloists included Mary Marting Pendell and Ellen Faull, sopranos; Irene Watson, contralto; Albert Gifford and Harold Haugh, tenors; and Clifford Harvuot, baritone. Gerald Lee Hamilton conducted.

The Five Towns Music and Art Foundation, a non-profit civic organization, has been formed by the Long Island towns of Inwood, Lawrence, Cedarhurst, Woodmere, and Hewlett. The foundation has already begun children's and adult classes in music appreciation, conducted by Dean Dixon. Young peoples concerts, presented by local professional musicians; and a community orchestra, mixed chorus, ballet group, and concert series are also expected to spring into being under the auspices of the foundation.

The Plymouth Rock Center of Music and Drama, Plymouth, Mass., plans to produce eight operas during the 1950 summer session, from June 26 to Aug. 12. They will include the world premieres of two operas—*The Ordeal of Osbert*, in one act, by Allan Davis, and *The Legend of Hex Mountain*, in three acts, by Florence Wickham. Other works in the repertoire will be Don Giovanni, *Cavalleria Rusticana*, *Pagliacci*, *La Serva Padrona*, *The Secret of Suzanne*, and *The Telephone*. David Blair McClosky is managing director of the center.

Mu Phi Epsilon's national president, Margarette Wible Walker, who is also dean of women at Texas Technological College, Lubbock, Tex., is lecturing on contemporary composers before women's clubs in Texas this spring. She illustrates her talks with performances of songs by modern American composers, including Cadman and Malotte.

The Library of Congress offered its first concert under the auspices of the Dayton C. Miller Fund, when Carleton Sprague Smith gave a lecture-recital on flute music, assisted by Vera Brodsky, pianist. The late Mr. Miller, professor of physics in the Case School of Applied Science, in Cleveland, left his remarkable collection of flutes and flute music to the library in Washington, D. C., together with a fund to maintain the collection.

The Eastman School of Music senior symphony, conducted by Howard Hanson, will be the only student ensemble to be heard on the Orchestras of the Nations series over the National Broadcasting Company network. It will play on May 20 and 27. The latter program will include works chosen from the May Festival of American Music, in Rochester, N. Y.

The Julius Hartt School of Music, Hartford, Conn., has instituted what is believed to be the first course at college level in recording and sound transcription principles. In connection with this course, a collection of more than 50,000 discs, valued at \$200,000, has been made available to the student body of the school.

The Syracuse University school of music presented Elizabeth Wolf, soprano, in a recent recital, in which she sang Leonard Bernstein's *La Bonne Cuisine*, and two works from manuscript, J. J. McGrath's *Threnos* and M. Lewis' *Song*, from *The Princess*.

The Organ Institute, Andover, Mass., will hold its 1950 summer sessions from June 26 to July 15, and from July 17 to Aug. 12. The faculty includes E. Power Biggs, Fritz Heitmann, Arthur Howes, Carl Weinrich, and Ernest White. Some scholarships are available.

Viktor Fuchs, voice teacher in Hollywood, Calif., has been invited to conduct a 31-day tour of Europe's music centers under the auspices of the International Studytour Alliance, Inc. Mr. Fuchs will lecture on operas and other musical events that will be attended by members of the tour.

The University of Illinois, Urbana, Ill., announces the nineteenth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship, open to college graduates, under 25 years of age, who have majored in music, art, or architecture. The fellowship yields the sum of one thousand dollars, to be used for advanced study here or abroad. Application should be made not later than May 15 to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois.

The University of British Columbia fine arts committee and department of music presented a concert of music by Barbara Pentland, in Vancouver, recently. The Steinberg String Quartet; Frances James, soprano; and Miss Pentland, pianist, participated in the program, which included Quartet for Strings, played twice; *Studies in Line*; *Sonata Fantasy*; and *Song Cycle*, with lyrics by Anne Marriott.

Sweet Briar College, Sweet Briar, Va., held a four-day symposium on the arts, March 9 to 12. Music was represented by a dance recital by Merce Cunningham, accompanied by the composer, John Cage, and the Sweet Briar dance groups; a lecture by Virgil Thomson on *The Music Critic and His Assignment*, followed by an open discussion; a piano recital by Iren Marik; a concert by the University of Virginia and Sweet Briar College glee clubs, directed by Virgil Thomson, Stephen Tuttle, and G. Noble Gilpin; and a concert by the National Symphony, Howard Mitchell, conductor.

The Stephens College department of music, Columbia, Mo., held a complimentary series of repertoire classes and a piano workshop under the direction of Guy Maier, from March 23 through 25.

The Toronto Royal Conservatory of Music offered three works in its eight-day opera festival at the Royal Alexandra Theatre, in February. The operas—*Rigoletto*, *Don Giovanni*, and *La Bohème*—were conducted by Nicholas Goldschmidt and staged by Herman Geiger-Torel.

The Los Angeles Conservatory of Music and Arts will offer a six-week master class in piano under the direction of Rosina Lhevinne, on July 10.

NATS Elects Mowe President

CLEVELAND—The National Association of Teachers of Singing elected Homer G. Mowe, assistant professor of singing of Yale University, as its new president, at its annual convention here on March 1. Mr. Mowe was



Homer G. Mowe

one of the founders of the association and has served as its vice-president since its organization in 1944. He has also been active as a member of the American Academy of Teachers of Singing (chairman from 1942 to 1949); the New York Singing Teachers Association (president from 1937 to 1940); the Music Teachers National Association (vice-president in 1940 and 1946); and other organizations. Besides teaching at Yale, Mr. Mowe is associate in music and music education at Teachers College, Columbia University, and conducts a private voice studio in New York City.

The association now numbers nearly 1,200 voice teachers of the country.

Foundation Announces Leventritt Competition

The Edgar M. Leventritt Foundation, founded in memory of the New York lawyer and music lover, has announced its eleventh annual competition, which will be open to pianists between the ages of seventeen and 25. Auditions will be held in New York City next fall, and the winner will be awarded appearances with the New York Philharmonic-Symphony and other major orchestras. Applications should be submitted by June 15 to the foundation, 30 Broad St., New York 4, N. Y.

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RECITALS

(Continued from page 36)

three movement Suite (consisting of a Gigue, a Sailor's Song and a Hornpipe) by Darius Milhaud, than which that composer has never perpetrated more distressing piffle? By contrast, Saint-Saëns' threadbare Havanaise sounded like the very stuff of plenary inspiration; and, of course, Mr. Franciscatti delivered it like the sensitive musician he is. At the close came the Zigeunerweisen, of Sarasate, and then a dispensation of extra favors. But it was the Bach Chaconne that haunted the memory as one left the hall.

—H. F. P.

Vinaver Chorus Town Hall, March 11

The Vinaver Chorus proved again that it is a group given to serious singing, and that it can and does sing well. Both the tone quality and pitch were extremely good; the balance was even, and the singers' response to Chemjo Vinaver's direction was a token of their thorough training. The concert, however, was far too long, and contained a great deal of music that was too much alike in its style and mood to sustain interest for more than two hours and a half.

The program was divided into five large sections—Music of the Church; Music of the Hasidim; Music of the Synagogue; Music of Israel; and Jewish Folk Music. The opening Cantate Domino, by Hassler, and Rüfer's Adoramus were particularly memorable for their beautiful tonal quality—from a floating pianissimo to a rich fortissimo—and for the clear balance of the contrapuntal lines and the good diction.

The first performances included Vinaver's Three Hasidic Nigunim, Kahn's Jewish Madrigal, Milner's In Cheder, and Sarominsky's Sephardic Folk Song.

—G. K. B.

Dorothy Stahl, Soprano Town Hall, March 11 (Debut)

Dorothy Stahl's first New York recital was distinguished by sensitive and mature musicianship of a really exceptional order, matched by an interpretative sensibility rare in singers of any age. The young Toledo soprano, who reached the finals in the 1948 Metropolitan Opera Auditions of the Air, devoted this program exclusively to song literature, intelligently chosen except for some dross in the final group, and put together in a nicely balanced list that included Bloch's L'Abri; lieder by Brahms, Wolf, and Strauss; five eloquent and peppery Argentinian songs by Boero and Rogatis; Poulenc's Five Poems; and a final group by Rachmaninoff, Medtner, Jacobi, Warren, Bowles, and Dougherty, of which Bowles' Once a Lady Was Here was by far the best.

Miss Stahl's interpretations in these disparate idioms were unfailingly accurate, musically, and maturely sensitive, and her diction was above reproach both in clarity and in justness of inflection. She always maintained a line in her phrasing; and her voice, a lyric soprano of substantial body and natural color, was capable of negotiating the difficult intervals of the Poulenc songs without difficulty. She gave the impression, however, of being in a transitional stage in her approach to purely vocal problems. There were occasional breathy attacks, and her scale was lacking in the evenness and freedom that would have given the finish of spontaneity to her already fine achievements. Most of the time her production seemed careful but heavy and lacking in a full realization of the natural quality of her voice; then, particularly in moments of musical absorption, her tones would flash out freely and most beautifully. Miss Stahl is already too fine a musician and intelligent an artist



Sondra Bianca Dorothy Stahl

to leave these problems unsolved. Robert Payson Hill accompanied magnificently.

—J. H., Jr.

Sondra Bianca, Pianist Carnegie Hall, March 12 (Debut)

At nineteen, Sondra Bianca established a place for herself in the musical scene with a highly successful recital, her first in New York. The young New Yorker had only to go through the opening Nocturne in C sharp minor, Op. 27, No. 1, and Waltz in A flat major, Op. 34, No. 1, by Chopin to make it known that a pianist of rare promise was performing. But with Chopin's Fantasy in F minor, Op. 49, promise became fulfillment, for this was a singularly stirring interpretation, full of rhapsodic excitement and tenderness, held together by musical sensibilities of the highest order. Later, in Ravel's Ondine and Liszt's La Campanella, Miss Bianca demonstrated once again her extraordinary feeling for the keyboard with performances that were as dazzling in technique as they were pure in style.

If Miss Bianca's other offerings—a Pastorale Variée attributed to Mozart; Beethoven's Sonata, Op. 57, (the Appassionata); Bach's Chromatic Fantasy and Fugue; the first performance of Dello Joio's charming Nocturne in F sharp minor; and Jean Martinon's Introduction and Toccata—were not quite on a par with these splendid achievements, they were by no means less than satisfactory. They lacked only the ultimate polish—the finish that can perhaps be expected one day from a pianist who has already shown herself a superb technician and an artist of temperament.

—A. B.

Zilberts Choral Society Town Hall, March 12

The Zilberts Choral Society presented its 26th annual concert as a memorial to its founder, the late Zavel Zilberts. Sholom Secunda conducted, and solo groups were offered by Mihail Kusevitzky, former cantor of Warsaw, and Gloria Perkins, young violinist. The chorus sang traditional and liturgical Hebrew music, some of it arranged and composed

(Continued on page 49)

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Fine's Music for Piano is as crisp, clean, and attractively lucid as any pianist could wish. Economy of ideas within a genuine pianistic idiom is everywhere apparent. Fine is an excellent composer, and he writes well for the piano.

In a similar vein, but more massive, less attractive, and more difficult are Harold Shapero's Three Sonatas for Piano. Like Fine's pieces (and both are of the Boulanger school) the sonatas are scrubbed bare of harmony; their agile, tidy, compact thematic phrases are almost continually two-part constructions. In an idiom so carefully stylized, so cleansed of aesthetic references (except to the Stravinsky school of Paris) it is perhaps dangerous to apply "ostentation" as a descriptive term. Yet somehow these sonatas suggest just that character. The music is quite impressive, yet it is not moving; whereas the music of Fine, a product of the same school of thought, and also, predominantly, of a two-part method of writing, is varied, delicate, and most touching in its joyous and unassuming moods.

Roy Harris' Toccata is published by Carl Fischer, under the auspices of Sigma Alpha Iota, in their Modern Music Series. It in no way seems a toccata, but it is an excellent composition under any name the composer chooses to give it. The linear strength and flow that is characteristic of all of its composer's music is present, and with a special dynamic force that comes from some intricately varied tempos within a regular pulse. Bar lines are negated, and down beats are qualified by infinite counter pulses that are organic, never merely decorative. There are written rubatos, ordered by notation, not by dynamic indications. There are stretto-like passages that arrive abruptly in unisons, or leap into poised silences, thus bringing many dramatic moments to the swiftly-moving piece.

—P. G.-H.

Lent and Easter Music

GOLDSWORTHY, W. A.: This Day Hath He Arisen (SATB, organ). (H. W. Gray). A pastiche of

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MEANS, CLAUDE: Triumph (SATB, organ). (Ditson). A reprint, from Songs of Praise, of an anthem of what is sometimes called the "Oxford school," straightforwardly diatonic, rhythmically vigorous, smooth in part-writing, and capable in prosody.

PASQUET, JEAN: Grant Us Thy Help (SATB, a cappella). (H. W. Gray). Simple and devotional, with singable lines and good texture.

SAXTON, STANLEY E.: Now the Green Blade Riseth (SATB, alto solo, accompanied). (Galaxy). An original Easter carol with bright movement, flowing parts, and a rousing climax.

VULPIUS, MELCHIOR (arranged by J. Roff): On the Wood His Arms Are Stretched (SATB, a cappella). (Ditson). The archaic irregular rhythm is retained, with pleasing results, in a setting that makes relatively few anachronistic concessions to modern popular taste.

WHITEHEAD, ALFRED (Arranger): Three Easter Carols—Jesus Lives! (eighteenth-century German); Thou Sweet and Hallowed Morn of Praise (sixteenth-century Irish); The Strife Is O'er, the Battle Done (seventeenth-century English). (Ditson). Excellent, little-known melodies, competently harmonized.

—C. S.

Lent and Easter Music Listed

DARST, W. GLEN: Ride On! Ride On in Majesty (for Palm Sunday) (SATB, organ). (H. W. Gray).

EICHORN, HERMENE WARLICK: Christ the Lord Is Risen Today (unison, with descant and organ). (H. W. Gray).

STALEY, F. BROADUS: Bell Carol (SATBB, soprano and alto solos or children's choir, a cappella). (H. W. Gray).

WHITNEY, MAURICE C.: The Easter Story (SSAATBB, a cappella). (H. W. Gray).

Secular Choral Music

ANONYMOUS (edited by Becket Williams): Alas, Departing is Ground of Woe (SA, a cappella). (No. 7 in the Fayrfax Series). (London: Stainer and Bell; New York: Galaxy). The remarkable Fayrfax series, devoted to careful and authentic reprints of fifteenth- and sixteenth-century manuscripts, is bringing forth a small treasure of early music in a style prefiguring that of the Elizabethan and Italian Renaissance composers, yet marked by great strength and individuality. This two-part song by an unknown author is moving in its pathos.

BARROW, ROBERT, arranger: Chanson de Mai (SSATB, a cappella). (Associated). A bright Alsatian folk song brightly arranged.

BINDER, A. W., arranger: Four Palestinian Folk Songs: Kacha, Kach!; Ayn Charod; Ba-ah M'Nucha; Lailah Feleh (SATB, piano). (Marks). Authentic and beautiful songs, set for chorus with the utmost skill, taste, and stylistic awareness. English and Hebrew texts.

CORNISH, WILLIAM, JR. (edited by Becket Williams): Two Part-Songs—Adieu, Adieu, My Heart Is Lost (SAB, a cappella); Ah, the Sighs That Come From My Heart (SAT, a cappella). (Nos. 3 and 4 in the Fayrfax series). (London: Stainer and Bell; New York: Galaxy). Absorbingly interesting premodern compositions by one of the court musicians of Henry VIII.

FOSTER, ARNOLD (arranger): Manx Churning Song (unison, piano). (London: Stainer and Bell; New

York: Galaxy). A spirited 6-8 sing, designed to keep the "evil eye" from harming the butter in the churn.

LOVATT, S. E.: Love, What Wilt Thou With This Heart of Mine? (SATB, a cappella). (London: Elkin and Company; New York: Galaxy). A well-written part-song, warm in expression, composed in a chromatic idiom suggesting Parry or early Vaughan Williams.

PETERS, J. V.: Music, When Soft Voices Die (SATB, a cappella). (London: Elkin and Company; New York: Galaxy). Free in meter, flowing in part writing, and sensitive to the affect of the words; in a style somewhat resembling that of Healey Willan.

NEWARK, WILLIAM (edited by Becket Williams): The Farther I Go (SA or TB, a cappella, or, when possible, with short postlude for two instruments). (Fayrfax Series No. 8). (London: Stainer and Bell; New York: Galaxy). A fifteenth-century madrigal-duet, of the utmost fascination in the individualism of its polyphonic lines and the idiosyncrasies of its rhythm, which shifts from duple to triple and back in startling fashion.

RIEGGER, WALLINGFORD: Who Can Revoke (SSAATTBB, piano). (Marks). One of the finest American choral works of the year, this relatively short (ten-page) setting of Catherine B. Harris' human-brotherhood text was written for the Interracial Fellowship Chorus of Greater New York. Riegger has kept his inventive mind within the confinement of a readily singable style, and has written a piece of the utmost vitality, structural solidity, and textural effectiveness.

SEIGMEISTER, ELIE, arranger: Frog Went A-Courtin' (SATB, a cappella). (Marks). The familiar song, treated as an unaccompanied melody with appropriate interjections of words and nonsense syllables.

WAGNER, JOSEPH: Ballad of Brotherhood (mixed chorus and orchestra). (Elkan-Vogel). Alfred Kreymborg's idealistic and patriotic text is given dramatic treatment, rising from a simple beginning to a massive climax. The music may also be performed as an orchestra piece without chorus.

WILLIAMS, BECKETT (editor): Abide, I Hope It Be the Best (SAT, a cappella). (Fayrfax Series No. 5); I Rede That Thou Be Jolly and Glad (S or T, viol accompaniment) (Fayrfax Series No. 6, edited jointly by Williams and Dom Anselm Hughes, general editor of the series). (London: Stainer and Bell; New York: Galaxy). Two other highly rewarding examples of authentic fifteenth-century music.

WILLIAMS, DAVID MCK.: I Sing a Song of Saints (SATB, organ). (H. W. Gray). Shows an assured handling of the voices.

WORK, JOHN W.: For All the Saints (SATB, a cappella). (H. W. Gray). The extended florid treatment of the Alleluia is interesting.

—C. S.

Secular Choral Music Listed

ANDERSON, W. H., arranger: Green-sleeves (SSAATTBB, a cappella). (Birchard).

BEMENT, GWYNN S. (arranger): The Bell (French folk song) (SSAA or TTBB, a cappella). (Ditson).

BRIGHT, HOUSTON: Evening Song of the Weary (SSAATTB, a cappella). (Associated).

BRYAN, CHARLES F., arranger: Charlestown: Southern Folk Song (TTBB, a cappella). (J. Fisher).

DETT, R. NATHANIEL (arranged by Ruth H. Gillum): Poor Me (SATB, baritone solo, a cappella). (Church).

DONATH, JENO: Yankee Glory (SSA or SSAATTBB, piano). (Presser).



Roy Harris

DYKEMA, PETER W.: Song Is the Heart's Companion (SSA, piano and optional obbligato for violin or flute and, if feasible, a second violin). (Birchard).

HOPPIN, STUART BLISS: The Old Covered Bridge in the Valley (TTBB, a cappella). (Ditson).

LITTELL, RAY: Wild Geese Flying (TTBB, piano). (Presser).

MARRYOTT, RALPH E.: This Is America (TTBB, piano). (Ditson).

MATTHEWS, H. ALEXANDER: The Pines (SSA, piano). (Ditson).

O'HARA, GEOFFREY (arranged by Danforth Simonton): Till Starlight Dies (SSA, piano). (Presser).

PITTMAN, EVELYN LA RUE, arranger: Sit Down, Servant (SSAATTBB, alto and baritone solos, a cappella). (Carl Fischer).

RASLEY, JOHN M.: The Puffin Song (unison, piano). (Presser).

RHEA, RAYMOND, and JONES ARCHIE N.: Southern Fantasy (SATB, a cappella). (Carl Fischer).

SPROSS, CHARLES GILBERT: Sunrise and Sunset (SATB, alto or baritone solo, piano). (Church).

STRICKLAND, LILY: O Take Me Back (SSA, piano); A Rose Without a Thorn (SSA, piano). (Ditson).

STRUBEL, EDWARD: The Wild Honey-suckle (TTBB, a cappella). (Presser).

TALMADGE, CHARLES L.: The Search for Spring (SATB, piano). (Ditson).

TCHAIKOVSKY (arranged by Rob Roy Peery): Waltz, from Serenade for Strings (SATB, accompanied). (Ditson).

WHITE, RUSSELL: The Robin (SSA, piano). (Ditson).

WOLFE, JACQUES: The Mother Sings (Christmas) (SSA, piano or organ). (Carl Fischer).

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NEW MUSIC

William A. Goldsworthy): Cantata No. 147, Jesus, Thou My Constant Gladness. (H. W. Gray). Provided with English words by Nadine M. and W. A. Goldsworthy.

HOWELLS, HERBERT: King of Glory. (London: Novello; New York: H. W. Gray). An extended (23-page) motet for large chorus and organ, one of three written for the St. Cecilia's Day festival service at St. Sepulchre's Church, Holborn, England, last year. Masterful in its command of every traditional Elgar-inspired choral resource, and magnificent in sonorous effect, but rather academic and unrefreshing in thematic materials.

JAMES, PHILIP: Skyscraper Romance (The Typist and the Mailman). (Leeds). For women's chorus with soprano and baritone solos, and piano. Dedicated to the Alice Stephens Singers, Chicago.

MENDELSSOHN, FELIX: Hear My Prayer. (Ditson). A reprint of the famous motet that includes the soprano solo, O For the Wings of a Dove.

STAIRS, LOUISE E.: Stars Over Bethlehem. (Presser). A Christmas cantata.

Choral Collections

CARLETON, BRUCE (compiler): First Choral Book. (Presser). For two-part treble voices. Contains pieces by Bliss, Baines, Federer, Schumann, Richardson, Bornschein, Hopkins, Worth, Barton, Mendelssohn, Lindsey, and Koepke.

PERRY, ROB ROY (compiler and arranger): The Chapel Choir Book. (Presser). For three-part mixed voices, with organ. Contains pieces by Ippolitoff-Ivanoff, Bortniansky-Tchaikovsky, Maker, Arcadelt (so attributed); the questionable Ave Maria), Bach, Novello, Farrant, Dykes, Adams, Franck, Gluck, Maunders, Bach, and Perry.

Other Vocal Music

VAN WEY, ADELAIDE, and MOORE, DONALD LEE, arrangers: Smoky Mountain Ballads (with piano accompaniment and chord-symbols for guitar, banjo, ukelele, or zither). (Omega). Ten unfamiliar and completely delightful mountain songs from the collection of Miss Van Wey, a leading specialist in and interpreter of this music.

—C. S.

First Performances in New York Concerts

Orchestral Works

Antheil, George: Sixth Symphony (WNYC American Music Festival, Feb. 22)
Bernstein, Leonard: The Age of Anxiety, Symphony No. 2 (New York Philharmonic-Symphony, Feb. 23)
Frazzi, Vito: Preludio Magico (New York Philharmonic-Symphony, March 2)
Ghedini, G. F.: Marinascia e Baccanale (New York Philharmonic-Symphony, March 5)
Kleinsinger, George: Once upon an Orchestra, A musical story (Little Orchestra Society, March 18)
Kurka, Robert: Symphony for Strings and Brass (Little Orchestra Society, March 10)
Lévy, Ernst: Symphony No. 10 (France) (Manhattan School of Music Orchestra, March 22)
Neumann, Richard J.: Two Children's Pieces, based on score for the film, United Nations in Action (WNYC American Music Festival, Feb. 18)
Pizzini, Carlo: Suite, Al Piemonte (Masonic Foundation Benefit, March 7)
Rosenthal, Manuel: Magic Manhattan (St. Louis Symphony, March 8)

Chamber Orchestra

Kupferman, Meyer: Divertimento for Chamber Orchestra (WNYC American Music Festival, Feb. 15)

Concertos

Berezowsky, Nicolai: Sextet Concerto for Strings (Little Orchestra Society, Feb. 20)
Dello Joio, Norman: Clarinet Concerto (Little Orchestra Society, Feb. 20)
Ibert, Jacques: Concerto for Flute (Julius Baker, Feb. 24)
Wildner, Alec: Concerto for Oboe and Chamber Orchestra, Feb. 15)

Operas

Dello Joio, Norman: The Triumph of Joan, excerpts in concert form with piano accompaniment (League of Composers, Feb. 24)
Honegger, Arthur: Antigone, excerpts in concert form with piano accompaniment (League of Composers, Feb. 24)
Menotti, Gian-Carlo: The Consul (Ethel Barrymore Theatre, March 15)

Band Music

Bartlett-Kirby: Festival Hymn (WNYC American Music Festival, Feb. 13)
Loboda, Samuel: Procession to Delhi (WNYC American Music Festival, Feb. 13)
Mainente, Anton: Reminiscences (WNYC American Music Festival, Feb. 13)

Choral Works

Avshalomoff: In Time of Plague (WNYC American Music Festival, Feb. 15)
Bauer, Marion: At the New Year (WNYC American Music Festival, Feb. 18)
Chanler, Theodore: The Second Joyful Mystery, Prelude and Fugue for two pianos, and Magnificat for women's chorus with two pianos (League of Composers, Feb. 24)
De La Lande: De Profundis (Schola Cantorum, Feb. 17)
Flanagan, William: Billy Budd (League of Composers, Feb. 24)
James, Philip: Close Thine Eyes and Sleep Secure (WNYC American Music Festival, Feb. 18)
Kahn, Erich Ito: Jewish Madrigal (Vinaver Chorus, March 11)
Milner, Moses: In Cheder (Vinaver Chorus, March 11)
Novakowsky, David: Neilah (Concluding Service) (Vinaver Chorus, March 11)
Poulenc, Francis: Figure Humaine, motet for twelve-part double chorus a cappella (Schola Cantorum, Feb. 17)
Rorem, Ned: Madrigals (WNYC American Music Festival, Feb. 15)
Starominsky, Mordechai: Sephardic Folk Song (Vinaver Chorus, March 11)
Vinaver, Chenois: Three Hasidic Nigunim; Psalm 126 (Vinaver Chorus, March 11)

Chamber Music

Arriaga, J. C. de: String Quartet No. 1 (Guilet Quartet, March 6)
Goeb, Roger: Quintet for Trombone and Strings (Davis Shuman, Feb. 18)
Malipiero, G. F.: Sonata A Tre (1927) (Albeneri Trio, Feb. 16)
Soler, Antonio: Quintet No. 5, for Strings and Organ (Guilet Quartet, March 6)
Starer, Robert: Concertino for Oboe, Trombone, Violin and Piano (Davis Shuman, Feb. 18)
Toch, Ernst: String Quartet, Op. 70 (London Quartet, March 4)
Weber, Ben: Concerto for Piano Solo, Cello obbligato and Wind Instruments, Op. 31 (Chamber Music of Our Time, Feb. 24)

Songs

Birch, Robert Fairfax: Repose (Virginia Shaw, March 5)
Duke, John: Just Spring (Virginia Shaw, March 5)
Hall, Frederick, arranger: Five Afro-American Work Songs (Roland Hayes, March 5)
Kubik, Gail: Shoe Song; I Bought a Bright Sword (Robert Goss, Feb. 23)
Lee, Dai-Keong: Let the Night Come (Robert Goss, Feb. 23)
Lee, Dai-Keong: Songs from the Rose Tree, for contralto and orchestra (WNYC American Music Festival, Feb. 18)

Leonard, Clair: Gull Lesson (Virginia Shaw, March 5)
Meyerowitz, Jan.: To Egidius: Death in a Wheatfield (Robert Goss, Feb. 23)
Rhodes, Willard: Broadway (Robert Goss, Feb. 23)
Stinson, Robert: Shadow-Bound (Virginia Shaw, March 5)
Vanderlip, Ruth W.: Silver (Charlotte Blocher, Feb. 19)

Piano

Bergsma, William: Prologue, The First Prophecy, The Second Prophecy (Sylvia Muehling, March 3)
Casadesu Robert: Toccata, Op. 40 (Robert Casadesu, Feb. 28)
Castelnovo-Tedesco, Mario: Six Canons, Op. 142 (Marino Nardelli, March 7)
Dello Joio, Norman: Nocturne, F sharp minor (Sondra Bianca, March 12)
Franco, Johan: Prelude (1949); Sun Dance (1948) (Jerome Rappaport, March 9)
Gonzales, Carlos: Oriental Dance (Floralba del Monte, Feb. 23)
Hahn, Gunnar: Suite Gothique (Gunnar Hahn, Feb. 21)
Koch, Erlend von: Sonatina, Op. 41 (Gunnar Hahn, Feb. 21)
Persichetti, Vincent: Variations for an Album, Four Poems for Piano (Ralph Pierce, Feb. 22)
Sebastiani, Pia: Four Preludes (Pia Sebastiani, March 1)
Starer, Robert: Five Caprices (Balbina Brainerd, Feb. 18)

Violin

Fastofsky, Stuart: Bob-Walk (Study in Walking Bass) (Stuart Fastofsky, March 5)
Paganini-Auer: Caprice No. 24 (violin part arranged by Stuart Fastofsky) (Stuart Fastofsky, March 5)
Paganini-Fastofsky: Sonata No. 7, A major (Stuart Fastofsky, March 5)
Powers, Maxwell: Adagio, Song and Dance, Sarcasm (Greenwich House Music School concert, March 4)
Scriabine-Hemachandra: Etude (Stuart Fastofsky, March 5)

Viola

Weigl, Karl: Sonata for Viola and Piano (NAACC Concert, Feb. 26)

Cello

Carter, Elliott: Sonata (Bernard Greenhouse, Feb. 27)
George, Earl: Arioso (Shirley Trepel, March 14)
Phillips, Burrill: Sonata (WNYC American Music Festival, Feb. 15)

Clarinet

Cantor, Montague: Suite for Clarinet Alone (WNYC American Music Festival, Feb. 18)

Composers Corner

Ernst Krenek, chairman of the department of composition of Chicago Musical College, has received a \$2,000 grant-in-aid to write an opera especially designed for television. The board of trustees and the administration have offered him leave of absence to enable him to write the work. Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, gave the grant to the college, and expressed his pleasure that the board had selected Mr. Krenek to write the opera. Mr. Krenek's opera, Charles V, had its first performance in Germany on March 18. Composed in 1930-33, the opera had its world premiere in Prague in June, 1938, and has not been given since.

The Siegel Chamber Music Players gave the first Chicago performance of Alexander Tcherepnine's Piano Quintet, Op. 44, in Fullerton Hall on March 3.

Gunnar Johansen's Pastorale in Four Movements was performed for the first time by the University of Wisconsin Symphony, under Richard C. Church, in the Union Theatre, in Madison, on March 19. The work is scored for piano, three recorders, and orchestra. Mr. Johansen is professor of music at the university.

Ralph Vaughan Williams' Concerto for Two Pianos and Orchestra had its United States radio premiere on March 1, when Arthur Wittemore and Jack Lowe played it with the Oklahoma State Symphony, under Victor Alessandri, in a concert broadcast over the Mutual Broadcasting System. Wittemore and Lowe introduced the concerto to the United States last November in Cincinnati.

At its final concert of the season, the Los Angeles Chamber Symphony gave the world premiere of Serenade, by George Antheil, and the Los Angeles premiere of Darius Milhaud's Concertino de Printemps, for violin and small orchestra. Samuel Barber's Capricorn Concerto was also given its Los Angeles premiere.

Jacques de Menasse recently completed Etude on a Caprice by Paganini, which was commissioned by the duo-pianists Gold and Fisdale.

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BOOKS

A Chatty and Informal Book On César Franck and His Music

CÉSAR FRANCK. By Norman Demuth. New York, Philosophical Library, 1950.

This book has a leisurely informality of style and an unprofessional attitude that are at once upsetting and amusing. The author is an Englishman who has devoted much time to the study of Franck's life and music. The book contains 167 musical examples, and it takes up many compositions that have remained in manuscript or long since been forgotten. It needs to be read with a grain of critical salt, however, for Mr. Demuth is not one to temper his musical enthusiasms.

We are informed: "What Berlioz did for the orchestra and Wagner for the theatre, so did Franck for symphonic music. All three composers may be called the founders of modern music." Mr. Demuth feels a pang of conscience, in discussing the Variations Symphoniques, when he says: "The writer hopes he has shown that his love is not blind, at any rate where Franck is concerned; but when we regard these variations, then he is absolutely certain that we have a flawless work and as near perfection as human composers can hope to get in a work of this nature." His defense of the work is too charming to leave unquoted: "Exception is sometimes taken to the variations for the piano alone, and to the one in which the cello plays such an important role, the objection being that the orchestra hangs about with nothing to do. This is more a credit than otherwise. Other composers might have been tempted to write sustaining harmonies which mean and add nothing, or niggling little entries which give an air of busyness. At these moments Franck had nothing for the orchestra to say, so refrained from saying it."

When he comes to the Symphony, Mr. Demuth is also on the defensive. "It may be technically weaker than any of the Brahms symphonies," he writes, "but it is much more profound." On the other hand, "the Prélude, Fugue, et Variation is loved by everybody," we are reassured. The Cantabile, for organ, from the Trois Pièces, arouses Mr. Demuth to assert that "this lovely piece can rank with anything written by Bach."

A final instance of Mr. Demuth's delightful lack of self-consciousness may be taken from his defense of Massenet: "If the writer may recount a personal experience—many years ago he was 'twiddling the knob' of his wireless set and suddenly came upon an opera from Paris which thrilled him. He could not place it but the whole thing sounded intensely dramatic and moving. To his surprise, the announcer said that it was a performance of Thais. This is not to say that the writer immediately read all the operas of Massenet, but he acquired a new respect for their composer."

For all its naïveté and lack of critical perspective, this book will prove useful to those who know how to use it. Its facts are as copious as its sweeping generalizations. It includes a bibliography, list of works, and an index.

—R. S.

Pahlen's History: A Musical Omnibus

MUSIC OF THE WORLD: A HISTORY. By Kurt Pahlen. Translated by James Galston. New York: Crown Publishers, 1949.

The rather staggering claim, on the cover, that this volume is "the authoritative account of the art of music and the lives of musicians in all times and in all countries" needs qualification. The book is actually a huge omnibus, composed largely of unrelated facts and clichés culled from familiar sources. The author is a composer, and was formerly director of the Vienna Staatsoper. For five years he conducted the Metropolitan Philharmonic Society of Buenos Aires.

A key to the nature of Mr. Pahlen's book may be found in the quotation from Hendrik van Loon on the title page of Book One, called The Assent (meaning Ascent?): "It is more important to 'feel' history than to master its details." Few books contain so many pat phrases and meaningless high-flown generalizations. Under a heading, Music Defined, we learn: "To the prosaic, it is an acoustic phenomenon; to the theorists, a problem dealing with melody, harmony, and rhythm; and to those who really love it, the spreading of the soul's wings, the awakening and fulfillment of all dreams and yearnings. Today, this is still my belief." So much for the definition of music.

Music in Ancient Times gets ten pages; The Hellenic World is disposed of in six. Mr. Pahlen rushes

on with comet-like speed through Earliest Religious Music, The Picturesque Time of Minstrelsy, and succeeding topics, so that by page 87 he has reached The Summit, which begins with Bach, or Faith; and Handel, or the Power of Will.

An example of the careless and absurd statements with which the volume abounds may be found in the paragraph on Palestrina: "In him, polyphonic music reached its summit. But as always, once the summit is reached, the decline is not far away. Polyphonic music had outlived itself. Only a genius like Palestrina had been able to fill it with the breath of life. The works of most of the other composers remained mere theory and paper music." The naive reader might suppose that Palestrina was an isolated figure, bravely sustaining polyphony until it disappeared from musical history with his demise.

Another gem is to be found in the page on Bellini and Donizetti. A few years after Bellini's death, Mr. Pahlen tells us, "Donizetti, too, retired into silence. But his retirement was due to the distressingly sad circumstance that his mind had become deranged. This was the end of bel canto, the end of vocal ecstasies, the end of the widely arching and profusely ornamented phrases whose only aim it was to be melodious." The "end of vocal ecstasies" in Italian opera seems slightly abrupt.

Mr. Pahlen is fond of applying the yardstick of musical "greatness" to works of all periods. "Schumann wrote four symphonies," he informs us. "Their music is beautiful and noble, without, however, achieving the importance of that of Beethoven or Brahms." Curiously enough, Brahms himself did not feel that his music was more "important" than Schumann's. Some of the comparisons in the book are also startling. On Verdi's Aida, Mr. Pahlen expatiates as follows: "What a wealth of excitingly agitated mass scenes, of impassioned arias and duets! And all of it crowned by a heavenly beautiful melody, O terra, addio, comparable only to a scene by 'that man Wagner,' the love death of Tristan and Isolde. This, too, was the height of dematerialization. Two angelic voices, accompanied by a violin which guided them on their way to paradise." Mr. Pahlen does not mention the fact that the Liebestod is not a duet, and he rather abbreviates the accompaniment of O terra, addio.

As he approaches our own century, Mr. Pahlen senses "The Way Into Uncertainty." We have now passed the summit. "A new babel has set in, in which everybody speaks his own language, the language of his egoism." But the reader is reassured with a crowning cliché: "Whenever in one realm of our planet the sun sets, there comes in another, a distant, realm the rise of a new day."

The one valuable feature of this book is the 400 illustrations, which range from ancient Egyptian tomb paintings to the original Dixieland Five at Reisenweber's Columbus Circle, in 1915.

—R. S.

secondary school music and college music, orientation and its relation to the music department, and the curriculum. The book has a bibliography and an index.

Mr. Jones is inclined to state questions rather than to answer them, and he is a bit naive in his musical attitudes, as in the comment on a passage from Prokofiev's Le Pas d'Acier; "According to Grove's Dictionary, Prokofiev is called a 'cubist composer.' His idiom is hard and dry, but there is great physical energy. There is little sentiment, and a deliberate avoidance of the romantic." Grove's Dictionary is scarcely the ideal source for ideas about Prokofiev. But this book represents considerable reading and research in statistics, and teachers will find useful information and practical suggestions in it. The larger questions of music education remain to be answered.

—R. S.

A Compact New Study Of Handel And His Music

YOUNG, PERCY M.: Handel. In The Master Musicians, a series under the general editorship of Eric Blom. New York: Pellegrini and Cudahy, 1949.

The set of little books about individual composers known as The Master Musicians, published in England by Dent and formerly distributed in the United States by Dutton, is now in process of revision, and the American distribution rights have been allotted to Pellegrini and Cudahy. Of the thirty volumes either included or projected, some are reprints of titles in the original series. A good share, however—among them Percy M. Young's Handel, which replaces an earlier volume on the same composer, by C. F. Abdy Williams—are completely new studies. The books are issued in uniform format. Each contains eight illustrations, often hitherto unpublished, and four appendices—a calendar of the composer's life; a full list of works; personalia; and bibliography.

The treatment of Handel is intelligent, readable, and up-to-date. The facts about the composer's life and public performances are set forth believably and with an attractive air of detachment on the author's part, and the text is not burdened by encyclopedic details that would add little to the main line of so condensed a narrative. Handel's works are discussed

(Continued on page 47)

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A Professor Surveys Music in the College

MUSIC EDUCATION IN THE COLLEGE.
By Vincent Jones. Boston, C. C.
Birchard, 1949.

Mr. Jones is professor of education and chairman of the department of music education at New York University, so that he is intimately aware of the conditions in the field. His book includes a brief historical survey of music education, a discussion of the role of music education in the college, a chapter on the development of music appreciation through survey courses, chapters on music theory, choral music, and instrumental music in the college, and discussions of the relation between

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RECORDS

BEETHOVEN: Symphony No. 2, D major. San Francisco Symphony, Pierre Monteux, conductor. (RCA Victor). Clearly and expertly set forth and recorded with fidelity, this performance is eminently satisfying without revealing any particularly distinctive or individual attributes. If it is not inspired, it is true and honorable; and these qualities are becoming increasingly rare in American conductors' Beethoven performances.

—C. S.

A LOTTE LEHMANN SONG RECITAL. Lotte Lehmann, soprano. Paul Ulanowsky, pianist. (RCA Victor). Contains Paladilhe's *Psyché*; Hahn's *L'Enamourée*, and *Infidélité*; Duparc's *La Vie Antérieure*; Strauss' *Die Zeitlose*; *Wozu noch Mädchen*; and *Du meines Herzens Kronelein*. This is a pleasant rather than a great album of Lehmann performances, partly because most of the songs are second-class, and partly because the soprano's dealings with French songs, while interestingly (and sometimes studiously) inflected, are on the whole less persuasive than her treatment of the Strauss lieder, which occupy only two of the six sides.

—C. S.

SCHUMANN: *Fantasiestücke*, Op. 12. Artur Schnabel, pianist. (RCA Victor). Played with the familiar Schnabel aplomb, these little Schumann pieces (of which *Aufschwung*, *Warum?*, and *Grillen* are perhaps the best known) are invested with vigor and authority. Mr. Schnabel is not, however, at his most winning. The expressive devices seem categorical rather than spontaneous; not all the tender delicacy of *Warum?* is captured; and the treatment of the more animated pieces tends to impute to them a scale and importance to which they do not pretend.

—C. S.

BACH: Motet, *Jesu, Dearest Master* (*Jesu meine Freude*). RCA Victor Choral, Robert Shaw conducting. (RCA Victor). This unaccompanied setting of a Lutheran hymn, with interpolated verses from the book of Romans is, as Donald Tovey pointed out, one of the most perfect examples of musical sym-

metry in the entire catalogue of Bach's works. It is, moreover, meltingly expressive, yet full of strength and dignity. The RCA Victor Choral sings it with transparent and beautifully balanced tone, which is recorded more successfully than any other body of choral sound this reviewer has heard. Mr. Shaw's interpretation, however, is rather mechanical and devoid of spiritual overtones.

—C. S.

BACH-RESPIGHI: *Passacaglia* and *Fugue*, C minor; *Pastorale*, from the Christmas Oratorio. San Francisco Symphony, Pierre Monteux, conductor. Respighi's gaudily colored orchestration of the Bach *Passacaglia* and *Fugue* is an acquired taste, for it makes use of instrumental timbres and collocations that impose a new and sensational character on Bach's sober ideas. It is a masterly piece of instrumentation in its own right, however, and Mr. Monteux and the San Francisco Symphony make the most of its splendors. The *Pastorale* from the Christmas Oratorio, on the odd side, is played incredibly fast.

—C. S.

GLIÈRE: Symphony No. 3, B minor (*Ilya Mourometz*). Symphony Orchestra of the Academy of Santa Cecilia, Rome, Jacques Rachmilovich conducting. (Capitol). Loud picture-book music, expertly set forth by Mr. Rachmilovich despite a second-class orchestra and a recording that does not fully recreate Glière's sumptuous sonorities.

—C. S.

TCHAIKOVSKY: Symphony No. 5, E minor. Berlin Philharmonic, Willem Mengelberg conducting. (Capitol). Another historic re-release of a Mengelberg interpretation, for students of effective conducting and listeners who can listen beyond old-fashioned engineering to a performance that is eloquent and remarkably co-ordinated.

—C. S.

BOOKS

(Continued from page 46)

with considerable insight and historical perspective in chapters full of appreciation but not of idolatry. Mr. Young has performed his specified tasks most creditably, and the book will be a useful item for those whose libraries do not contain more exhaustive treatments of Handel and his music.

—C. S.

A Colleague Assesses Stravinsky And His Music

IGOR STRAVINSKY, THE MAN AND HIS MUSIC. By Alexandre Tansman. Translated from the French by Therese and Charles Bleefeld. 295 pages. New York: G. P. Putnam's Sons.

In the small avalanche of books on Igor Stravinsky published in the last year or two, none comes closer to an articulation of the composer's essential qualities and aesthetic convictions than this analysis of them by Alexandre Tansman, whose own creative career has largely revolved within the larger orbit of the Russian-French-American master. With a disdain for mere anecdote so complete that he apologizes when, on page 238, he permits himself to relate one, Mr. Tansman focusses his entire attention upon important artistic issues, and writes of them with a clarity worthy of the Gallic mind both he and Mr. Stravinsky admire so much.

The first half of the book is devoted to an attempt to orient the reader in the broader aspects of Stravinsky's aesthetic, to locate his music in the whole contemporary picture, to describe his attitudes and motivations in composing, and to isolate the aspects of harmonic, melodic, rhythmic, and instrumental procedures and formal concepts that are unique to, or at least characteristic of his

works. Except in Stravinsky's own *Poétique Musicale* it is useless to look elsewhere for a more illuminating exposition of his objectiveness toward musical composition, and of the reasons why "we would seek in vain for Mr. Igor Stravinsky's personal joys or sorrows" in his music. "Music," Mr. Tansman maintains, "for Igor Stravinsky means nothing but what he has written with all possible precision on the staves of his music paper. Music hides nothing under a sonorous wrapping. Timbre remains a direct factor of its truth, but without concealing or camouflaging anything essential."

In treating theoretical distinctions that are really quite abstruse, Mr. Tansman reveals a happy gift for direct and easy communication. Although he finds it impossible to write in exact terms without drawing upon a certain amount of technical vocabulary, he avoids professional jargon as much as possible. His summing up of the problem that Stravinsky's melodic style presents to some listeners may be taken as characteristic of the felicity of Mr. Tansman's own literary styles:

"What disturbs some in Stravinsky's melody is the absence of any kind of mystery. His themes are neither tormented, insinuating, nor ambiguous in their expression. In addition to being brief and plastic, they usually are tonal, diatonic, and, in a word, simple."

"Another sort of melody might be preferred, since no conception is exclusive of others. Stravinsky's conception is what it is. It is, above all, what Stravinsky needs it to be to offer us an uninterrupted series of masterpieces. Let us not reproach a brunette with not being a blonde when, and above all because, we prefer blondes."

The second half of the book lays out the products of Stravinsky's creative activity in chronological order.

Asserting that any attempt to divide the composer's career into the usual categorical "periods" would thwart understanding of the continuity and unified purpose of the whole development, Mr. Tansman contents himself with seeking to put his finger on the special quality and fresh contribution embodied in each successive work. In this effort he is more than ordinarily successful, and many a revelatory phrase and paragraph emerges; but, when all is said, the condensed discussion of so large a corpus of music is less fruitful than the well-assorted and well-documented aesthetic generalizations that make up the first part of the book.

In any event, Stravinsky, the Man and His Music is one of the important contributions to the literature about an artist who has made an unsurpassed contribution to musical thinking over nearly two generations. And in rendering praise to Mr. Tansman, it would be more than unfair to omit tribute to the superior achievement of his translators in rendering the fine nuances of his thought into exceptionally readable, intelligent English.

A Pictorial Record Of Theatrical History

STAGES OF THE WORLD: A Pictorial Survey of the Theatre. Introduction by Aline Bernstein. 110 plates. New York: Robert M. MacGregor-Theatre Arts Books.

A reprint, with a few added representations of productions of the 1940s of the photographic survey of stage design originally issued by Theatre Arts, Inc., in 1941. The plates are presented under chronologically arranged topics—Greek and Roman, Terence to Shakespeare, Seventeenth Century, Eighteenth Century, Nineteenth Century, Classic Theatre on the Modern Stage, Other Stages, Modern European Stages, Modern American Stages.

—C. S.

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OPERA

(Continued from page 37)

ance when it refused its function completely, and a voice from the gallery exulted: "Hurrah boys, Hell's full!" —R. S.

Samson et Dalila, March 9

The season's fifth and last performance of Samson et Dalila had a new Samson in Raoul Johin, who had not sung the role before at the Metropolitan. The rest of the cast was familiar.

Mr. Johin delivered a most impressive performance. His enunciation in French, his native tongue, has always been notably good, and this, coupled with his spacious and noble delivery of the long declamatory line of Samson's music, made his appearance on the stage genuinely stirring. Blanche Thebom was in excellent voice as Dalila, and her acting had gained vastly in continuity of dramatic impulse since her first appearance here in the part. Robert Merrill repeated his fine High Priest, and other roles were taken by Nicola Moscona, Lorenzo Alvary, Emery Darcy, Leslie Chabay, and Clifford Harvout. Emil Cooper conducted a generally good performance.

—J. H., JR.

Manon Lescaut, March 10

The Manon Lescaut revival, which had run through three sopranos in its five previous performances, called upon a third tenor in the sixth. Frederick Jagel, singing Des Grieux for the first time at the Metropolitan, gave an entirely workmanlike account of the music and action, without persuading his audience that the native quality of his voice or the mature aspect of his physical appearance constituted ideal qualifications for the youthful, ebullient part. Dorothy Kirsten, absent from this opera since early December, returned to give a portrayal of the role of Manon that developed emotional power only in the closing scene. In the first three acts her singing, while accurate and effortless, was cool and noncommittal. Others who repeated their earlier performances were Francesco Valentino, Lorenzo Alvary, Thomas Hayward, Alessio de Paolis, George Cehanovsky, Jean Madeira, Clifford Harvout, Paul Franke, and Osie Hawkins. Giuseppe Antonicelli again conducted.

—C. S.



Louis Melançon

Nicola Moscona as Mephistopheles

Faust, March 11

In a handsome new costume that was neither the traditional black or red, but a quiet, sophisticated green, Nicola Moscona made his three hundredth appearance at the Metropolitan in the role of Mephistopheles in the season's sixth presentation of Gounod's Faust. His dominating presence, knowledgeable style, and ample vocal resources gave the role a stature it particularly needed in the Metropolitan's scrappy, helter-skelter staging. It would be rewarding to see Mr. Moscona in a Faust performance that permitted some sort of ensemble playing, of give and take between the characters.

On this occasion, however, it was a matter of sink or swim—every man and every woman for himself and herself. In the midst of the untidy charade, Nadine Conner's Marguerite was a delightful foil for Mr. Moscona's vigorous deviltries, and the only other performance that was entirely satisfying in itself. The part of Marguerite is ideal for Miss Conner's genuine and artless personality, and she sang entrancingly from her first phrases in the Kermesse scene to the climactic measures of the final trio. She has, in fact, never sung more beautifully in her entire career at the Metropolitan, maintaining the rarest purity of tone at all times, coloring her voice sympathetically, and—perhaps surprisingly—always mustering sufficient volume to override the orchestra in fortissimo passages. Not in many seasons have the quiet passages of the garden scene been delivered



De Beils

Nadine Conner as Marguerite

with a pianissimo of such a gleaming tonal sheen, and her development of the long crescendo to the high C at the end of the scene was in the great tradition of the role.

Charles Kullman sang the title part for the first time this season. Nobody could gainsay his competence and authority, but he projected little romantic illusion, and his voice sounded tired, except in a few free and robustly projected high tones. Anne Bollinger, Frank Guarrera, Claramae Turner, and John Baker rounded out the cast, Wilfred Pelletier conducted.

—C. S.

Aida, March 11, 2:00

The season's seventh performance of Verdi's Aida had Ljuba Welitch in the title role; with Margaret Harshaw as Amneris, Ramon Vinay as Radames, Robert Merrill as Amonasro, Jerome Hines as Ramfis, Lorenzo Alvary as the King (replacing Philip Kinsman, who was indisposed), Paul Franke as the Messenger, and Thelma Votipka as a Priestess. Emil Cooper conducted.

It was not a performance to rejoice the heart of faithful Verdians. Mr. Cooper's tempos were almost all too fast, and they seldom remained the same for more than a few bars at a time. Miss Welitch had a momentary slip of memory in the first act, and considerable troubles with pitch throughout the afternoon. Her acting seemed contrived, and there was not sufficient color or passion in her singing to carry conviction. Mr. Vinay was not in good voice; he swallowed many of the soft phrases, and forced many of the loud ones off pitch. Miss Harshaw's diction was poor, and she did not make the most of Amneris's gorgeous phrases in the scene with Aida at the beginning of the second act, and in the trial scene. Mr. Merrill sang with vitality. The others did not rise above respectable routine. A bright spot in this thoroughly mediocre performance was the hysterically funny dancing of the Metropolitan Opera ballet, which may always be relied upon to add a light touch to any opera, especially if it is a tragedy.

—R. S.

Nassau County, during the winter, to reach children from six to nine. Mr. Barzin will work closely with the chairman of the Adelphi College music department, Lawrence Rasmussen, and they will have the cooperation of the Nassau County music educators and school board.

Hilker and Gee To Co-ordinate Tours

Two Canadian concert managers, J. Gordon Hilker, president of Hilker Attractions Limited, and A. K. Gee, president of Celebrity Concerts (Canada Limited), have agreed to co-ordinate their bookings of concert tours in western Canada—from the lakehead cities of Fort William and Port Arthur in western Ontario to Vancouver Island in British Columbia. Mr. Hilker will arrange concert engagements in Victoria and Vancouver. A. K. Gee will book artists in western Ontario, Saskatchewan, Alberta, and British Columbia (except Calgary, Vancouver, and Victoria), but will arrange bookings on behalf of Mr. Hilker in Calgary. The two managers will have the further collaboration of E. F. Gee, manager of Celebrity Concerts for Manitoba, who will book artists in that province.

Allers To Conduct South Pacific Company

Franz Allers will conduct the national company of the Rodgers and Hammerstein musical production, South Pacific, which will begin its tour on April 24 in Cleveland. Until recently he has been conducting the touring company of Brigadoon. The tour will take Mr. Allers to the West Coast, where the production will remain for sixteen weeks before turning eastward to Chicago. Janet Blair and Richard Eastham, who as Dickinson Eastham was Ezio Pinza's understudy in the New York company, will take the leading roles in the national company.

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Barzin Heads Workshop At Long Island College

GARDEN CITY, L. I.—Leon Barzin, conductor of the National Orchestral Association, will direct a new music workshop at Adelphi College, it has been announced by Paul Dawson Eddy, president of the school. Designed to attract students from all over the country, who will work under well-known orchestral players in the study of orchestral and chamber works, the sessions will also be open to auditors. Mr. Barzin stated that he believed future audiences could be created by bringing the classroom closer to the general public.

As an extension of the workshop idea of building audiences, sessions will be held in the public schools of

RADIO

(Continued from page 15)

and the NBC Symphony deserved every echo of the ovation that burst out at the end of the concert.

—R. S.

Toscanini Offers All-Brahms Program

On Feb. 25, Arturo Toscanini conducted the NBC Symphony in Brahms' Variations on a Theme by Haydn, and Symphony No. 4. He was in a happy frame of mind and eager to give a transcendent concert, and the orchestra responded to his every wish. Both scores were performed with a technical mastery and emotional power that carried the audience to a remarkable pitch of excitement.

Mr. Toscanini has always had a special affection for the Haydn Variations, and he brought out the tracteries of the canonic variations with uncanny delicacy. One sensed a penetration into the subtlest elements of the music in his interpretation, notably in the unfolding of the final passacaglia. The symphony was played with a feeling for its melos and a passionate sweep that made one wonder why Brahms was ever considered a stuffy composer. Not one note sounded like filler; and the winds, brasses, and strings were equally flexible and expressive.

—R. S.

Toscanini Presents All-Russian Program

The all-Russian program that Arturo Toscanini and the NBC Symphony offered on March 4 was a distinct let-down, after the two magnificent concerts that had preceded it. Two of the works, the Overture to Dimitri Kabalevsky's Colas Breugnon, and Michail Glinka's Jota Aragonesa, are second-rate music; and Mr. Toscanini did not succeed in giving a psychologically convincing interpretation of Tchaikovsky's Pathétique Symphony, although he had obviously worked with the orchestra to produce a technically flawless performance.

The Kabalevsky overture is thoroughly vulgar music. Mr. Toscanini conducted it with such rhythmic precision and gusto that one could not resist the performance, even though the composition was difficult to stomach. Since Glinka's Jota Aragonesa has neither the brilliant orchestration of Rimsky-Korsakoff's Capriccio Espagnol, nor the pseudo-Spanish zest of Chabrier's España to recommend it, one wonders why Mr. Toscanini exhumed it. Not even he could bring

it to life, despite the efforts of the orchestra.

Mr. Toscanini's conception of the Pathétique was a striking example of temperamental incompatibility. For many years, he never conducted the work, and now that he does, it is easy to see why he disliked it so long. Without a touch of hysteria, or at least melodramatic abandon, the Pathétique simply does not come off, and that emotional shamelessness is precisely what Mr. Toscanini cannot, or will not, bring out in the symphony. Consequently, the performance, for all its tonal splendor and fine workmanship, was rigid in tempo, uneasy in spirit, and uncommunicative.

—R. S.

Toscanini Conducts Mozart, Schubert and Smetana

Arturo Toscanini conducted an eminently safe and sane program on March 11. It contained Mozart's G minor Symphony, Schubert's Unfinished Symphony and Smetana's Vltava, which the conductor, to his credit, always seems to enjoy. What a delight it would be if the maestro would one of these days decide to present Smetana's entire cycle, Ma Vlast, which, whether one is a born Czech or not, is one of the most thrilling experiences imaginable. It would be a rare delight to hear Mr. Toscanini perform the whole heroic series, or at any rate the poetic From Bohemia's Forests and Meadows and the inimitable Blanik. He might conceivably do these even better than the Vltava, which, fine as his performance is, strikes some of us who have heard it from Czech conductors in Prague and elsewhere as rather hurried and inflexible and, in such a section as the peasant polka, somewhat deficient in that indescribable rubato that only a compatriot of Smetana seems able to impart.

On the other hand, Mr. Toscanini gave a memorable reading of the Mozart symphony, where his keen phrasing lent the tragic work a matchless eloquence. The unfinished Symphony had the poignance and protest one looks for in the first movement, where, incidentally, the trombones played without any of the crassness certain conductors often are driven to give them. In the Andante con moto, on the other hand, it is possible to imagine a more nostalgic Austrian sentimentalism than the movement exuded this time.

—H. F. P.

RECITALS

(Continued from page 43)

by Zilberts. On behalf of the society, Edward A. Norman, president of the American Fund for Israel Institutions, awarded a plaque to Leonard Bernstein for outstanding contributions during the year to the field of Jewish music. Since Mr. Bernstein was conducting in California, the award was presented in absentia.

—N. P.

James Friskin, Pianist

Town Hall, March 5, 5:30

As his gesture in commemoration of the bicentenary of Bach's death, James Friskin scheduled two recitals devoted to Book II of the composer's Well-Tempered Clavier. In this program, the first of the two, the following preludes and fugues were played in this order: numbers 5, 6, 11, 3, 7, 10, 8, 1, 2, 12, 4, and 9—an order which, the performer feels, "makes for the greatest possible contrast and climax."

The pianist's presentation of these works seemed thoroughly sound, devoted, pleasantly unostentatious, technically able, and, for the most part, contrapuntally clear. It must be confessed, however, that for all Mr. Friskin's competence and worthy intentions, the program was inescapably

monotonous. Mr. Friskin treated the material monochromatically, and maintained almost a dead level rhythmically and dynamically, so that no work seemed to differ from another. Such a Bach style is, perhaps, defensible. It also rivets one's attention on the content—for want of aural interest—and that may well have been the player's desire.

—R. E.

James Friskin, Pianist

Town Hall, March 12, 5:30

This was the second of the two piano recitals that James Friskin gave to commemorate the bicentennial of Bach's death. At the first, a week earlier, he had played the first twelve preludes and fugues in Book II of the Well-Tempered Clavier. On this occasion he played the remaining dozen from the same book. The order of presentation was as follows: Nos. 16, 13, 24, 14, 23, 15, 18, 17, 21, 20, 19, and 22.

—N. P.

Snjolaug Sigurdson, Pianist

Times Hall, March 12, 3:00

Snjolaug Sigurdson's program included Bach's choral prelude Jesus Christ, the Son of God, transcribed by Rummel; Franck's Prelude, Choral and Fugue; a Brahms group; Hindemith's Sonata No. 2; Poulenc's Studies in Line; Ravel's Jeux d'Eaux and Pavane; Debussy's L'Isle Joyeuse; and Chopin's Fantaisie.

Miss Sigurdson, with all her obvious good intentions, and her serious approach to her music, has not yet learned to give to her music the intangible qualities that illuminate the re-creation of a score, so that it communicates what the music has to say to her listeners. Most of the performance did not sound like anything more than routine, correct playing, until the final Chopin piece, in which Miss Sigurdson achieved her best playing of the afternoon. It was interesting, coherent, and maintained the proper rhythmic line, and dynamic sweep.

—G. K. B.

Italian Boys' Benefit

Hunter College, March 12

Eight singers, three pianists, and a violinist contributed their services to this benefit concert for the boys' Republic of Italy, which attracted a capacity audience to the Hunter College Assembly Hall. The singers were Cloe Elmo, Claudia Pinza, Winifred Cecil, Marie Powers, Herva Nelli, Giovanni Martinelli, William Horne, and Alexander Sved, each of whom sang arias or songs. Miss Nelli and Mr. Sved, and Miss Elmo and Mr. Martinelli were heard in duets from Verdi's Il Trovatore. Giuseppe Bamboshek and Pietro Cimara accompanied. Vera Franceschi and John Corigliano played two movements from Franck's Sonata for Violin and Piano.

—Q. E.

OTHER RECITALS

MARGARET WILLIAMS, soprano; Times Hall, Feb. 17.
ROY KELEGIAN, pianist; Carnegie Recital Hall, Feb. 17.
ALEXANDER HUNTER, baritone; Carl Fischer Hall, Feb. 19.
DAVID SEEGRILLER, tenor; Carl Fischer Hall, Feb. 20.
RUTH FERRY, contralto; Times Hall, Feb. 22.
IVAN JADAN, tenor; Town Hall, Feb. 23.
FLORALBA DEL MONTE, pianist; Carnegie Recital Hall, Feb. 23.
ARLIE FURMAN, violinist; Town Hall, Feb. 25.
RUTH BRALL, contralto; Carl Fischer Hall, Feb. 25.
LOLA URBACH, soprano, and VILLAM SIMEK, violinist; Carnegie Recital Hall, Feb. 26.
HELEN ATROFF, violinist; Town Hall, Feb. 26.

GLORIA VAN DORPE, soprano, and JOSEPH CIAVARELLA and EDWARD VALLEY, duo-pianists; Carnegie Recital Hall, Feb. 25.

SHERMAN SANDERS, tenor, and McKINLEY SMITH, baritone; Carl Fischer Hall, March 11.

CARLOS PIANTINI, violinist; Carnegie Recital Hall, March 11.

MARJORIE DARE, mezzo-soprano, and ROLFE R. REINHART, cornetist; Times Hall, March 11.

JOSEPH EIDELSON, tenor; Town Hall, March 12.

J. H. ROSENBAUM, baritone; Times Hall, March 12.

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MTNA Meeting

(Continued from page 6)

ington, on chamber music; and John Duke, of Smith College, Northampton, Mass., on songs. J. Herbert Swanson, baritone, of Michigan State College, East Lansing, sang a program of songs by Norman Dello Joio, Paul Nordoff, John Edmunds, Ernst Bacon and John Duke. This panoramic investigation of a half century of American music was continued the following day, when Arthur Shepherd discussed orchestral music; Frederick Jacobi, of the Juilliard School of Music, opera; and Maynard Klein, of the University of Michigan, choral music.

AMONG other programs devoted to music literature and musicology, Henry Cowell presided over a period on Feb. 27 devoted to Latin-American music, in which Steven Barwick, of the University of Pittsburgh, spoke on Ancient Mexican Music, and an illustrative program was sung by the University Singers of Western Reserve University, Russell L. Gee, director. A musicology meeting on March 1, with Louise Cuyler, of the University of Michigan, as chairman, brought papers by Gordon Sutherland, of Miami University, Coral Gables, Fla.; Arthur Luper, of the University of Iowa; and Herbert Elwell, of Oberlin College. A second section of the musicology meeting took place on March 2, when George Hunter, of the University of Illinois, told of the problems involved in establishing an ensemble of archaic instruments. Musical illustrations, by the Viol Ensemble of the University of Illinois and an Ensemble of Modern Instruments and Voice, from the University of Michigan, included the first performances of two Fantasies, in D minor and G minor, by John Jenkins (1592-1678), newly transcribed from a manuscript in the British Museum by Robert Warner, of Eastern Illinois State Teachers College, Charleston, Ill.

Piano music was treated extensively in two forums, on Feb. 28 and March 2, with Beryl Rubinstein, of the Cleveland Institute of Music, as chairman on both occasions. Wiktor Labunski, of the Kansas City Conservatory of Music, was co-chairman. The speakers were Emil Dannenberg, of Oberlin Conservatory; Herbert Elwell; Arthur Loesser, of the Cleveland Institute of Music; Anis Fuleihan, of Indiana University; Frances Kortheuer, of Cleveland; William S. Newman, of the University of North Carolina; Rudolph Reuter, of Chicago; and Joseph Brinkman, of the University of Michigan.

With John O. Samuel, of Cleveland, as chairman, voice forums on Feb. 27 and 28, held in co-operation with the National Association of Teachers of Singing, presented addresses by Nelli Gardini, of Chicago Musical College; Leon Carson, of New York; John Seagle, of Trinity University, San Antonio, Tex.; Mignon B. MacKenzie, of Wheaton College, Wheaton, Ill.; Ralph Ewing, of Trinity University; and John Lester, of Montana State University. Meetings on psychology, with E. Thayer Gaxton, of the University of Kansas, as presiding officer, included papers on the application of psychology to research and teaching problems by Elizabeth Lee Schatz, of Stanford University; Thurber H. Madison, of Indiana University; A. Flagler Fultz, of Boston; Arnold M. Small, of the U. S. Navy Electronic Laboratory, San Diego, Calif.; Lawrence A. Petran, of the University of California at Los Angeles; and Abe Pepinsky, of Haverford College, Haverford, Penna.

STRING teaching was the concern in two joint sessions of the MTNA and the American String Teachers Association, both on March 1. Frank W. Hill, treasurer of ASTA, presided at the first, which

brought a demonstration of a string quartet project on the kindergarten and grade-school levels in Iowa State Teachers College, under the direction of Melvin Schneider. A panel discussion of the need for more effective co-operation between professional string teachers and public-school string teachers enlisted the contributions of Samuel Applebaum, of Newark, N. J.; Samuel Gardner, of New York; Ernest E. Harris, of Columbia University; Louis Krasner, of Syracuse University; Kelvin Masson, of St. Louis; Joshua Missal, of the Danfelter School of Music, in Albuquerque, N. M.; Alvin Myrow, of Youngstown College; and Gilbert Ross, of the University of Michigan. Duane H. Haskell, president of ASTA, took charge of the second meeting, at which the speakers were Gilbert Waller, chairman of the string instruction committee of the Music Educators National Conference; Melvin Schneider; Rex Underwood, of the University of Portland, Ore.; and Gaylord Yost, of Pittsburgh. Jeanne Douthett, a pupil of Joseph Knitzer, of the Cleveland Institute of Music, gave a short violin recital.

In the first of two theory meetings, on Feb. 28, with Frank Cookson, of Northwestern University, presiding, an address on Theory as It Functions in the Life of a Composer, by Peter Mennin, of the Juilliard School of Music, was followed by a panel discussion by Carleton Bullis, of Baldwin-Wallace Conservatory, in Berea, Ohio; Karl Eschman, of Denison University, in Granville, Ohio; John Lowell, of the University of Michigan; Allen J. McHose, of the Eastman School of Music; and Paul Oberg, of the University of Minnesota. An address by Mr. McHose on Why We Should Have Theory was amplified by a panel discussion in which Mr. Mennin joined the other theorists listed above.

COMMUNITY Music was treated in meetings on March 1 and 2, over which William W. Norton, of Flint, Mich., presided. Audio-visual aids to music teaching were discussed on the same days by a variety of experts, with James F. Nickerson, of the University of Kansas, as chairman. Roy Underwood, of Michigan State College, occupied the chair for a sectional meeting on musical therapy, on March 1. Problems of music librarians occupied the attention of those interested in that field, on the same day, with Karl Eschman as chairman, and papers by Mr. Eschman; Paul A. Pisk, of the University of Redlands, in Redlands, Calif.; Ruth Watanabe, of the Eastman School of Music; and Kurtz Meyers, of the Detroit Public Library. A single specialized meeting on school music took place on March 1, under the chairmanship of Rose Marie Grentzer, of the Juilliard School of Music, with a panel discussion of the teaching of appreciation by Virgil Thomson; Russell Morgan, of Cleveland, Ohio; and Marguerite Hood, of the University of Michigan. The Council of State and Local Presidents met on Feb. 28, with Edith Lucille Robbins, of Lincoln, Neb., as chairman.

On the evening of March 1, the Stanley Quartet, of the University of Michigan (Gilbert Ross, Emil Raab, Paul Doktor, and Oliver Edel) gave a polished concert consisting of three American works — John Verrall's Fourth Quartet; Quincy Porter's Seventh Quartet; and Walter Piston's Piano Quintet, in which the assisting pianist was Denoe Leedy, of Mount Holyoke College.

The principal music publishers filled a sizable exhibition room with examples of their output. Since the display room immediately adjoined the grand ballroom, it was constantly filled with interested browsers.

With its next meeting, the Music Teachers National Association returns to its former custom of holding its convention during the Christmas holi-



H. Hewett

A pianist and two composers at the Music Teachers National Association—at the piano is Beryl Rubinstein, of the Cleveland Institute of Music, looking up at Arthur Shepherd, of Western Reserve University, and Herbert Elwell, of Oberlin College. Mr. Rubinstein was chairman of the convention piano forums

days. The meeting for the 75th year will take place in Washington, D. C., during the last week of 1950.

Indigenous Music

(Continued from page 39)

ing it possible for listeners actually to listen, for performers to perform with skill, and for composers really to compose.

I have carefully skirted around the preserve of the composer until now, for the composers did not seem to fit in with the other considerations. Composers whose music is worth listening to necessarily have original minds, and original minds do not submit gracefully to academic regimen or to formulas made for the guidance of the uncreative. No really gifted composer ought to be asked to stay in school after he has learned the uses of harmony, counterpoint, and the other tools of his craft. Colleges and music schools should not teach composition for credit; credit can be awarded appropriately only for knowledge and skills of a sort everyone can in some measure learn and apply.

There is no way of telling how much credit, if any, an original composition is worth. And composers, once they have passed into the stage that is creative rather than preparatory, should not be held to a standard curriculum or asked to learn matter that is not useful to them. It is frightfully difficult to compose music well; nobody can learn enough about it to function on a creative level unless he has a great deal of time to spend in just composing. If a composer wants further guidance and advice after he has mastered the basic routines of his craft, let him apprentice himself to some wiser and more experienced composer whose work he admires and whose judgment he trusts.

IT IS a disservice to tempt composers by offering them master's and doctor's degrees. There is nothing they need less, and for the most part only the ungifted ones and those lacking in self-confidence will be attracted by the idea. The greatest help a school can offer a really talented composer is to send him away when it is unprofitable for him to spend any more time satisfying credit requirements.

American composers, by and large, are too much concerned with conforming, as it is. They try to write string quartets, as the eighteenth- and nineteenth-century German composer did, feeling that there is something lofty about turning out music that is unlikely to achieve any commercial success. They try to be symphonists,

although the symphony, as a highly complex intellectual form, is not a natural expression for the most characteristic American talents, which are chiefly a rhythmic vitality and a knack for instrumentation. Some of them even try to write operas ponderous enough for presentation at the Metropolitan, although the Metropolitan is seldom interested.

All this is an anachronistic reflection of the romantic period, when composers had a great deal of success writing pieces that were big and difficult to perform. There was enough money for that sort of thing then. Now it costs much more to produce music, and works that are too big, too long, or too remote from public taste are not likely to get performed, except occasionally through the good graces of some endowed institution. The dream of the composer as a romantic individualist must give way to the conception of the composer as a practical workman.

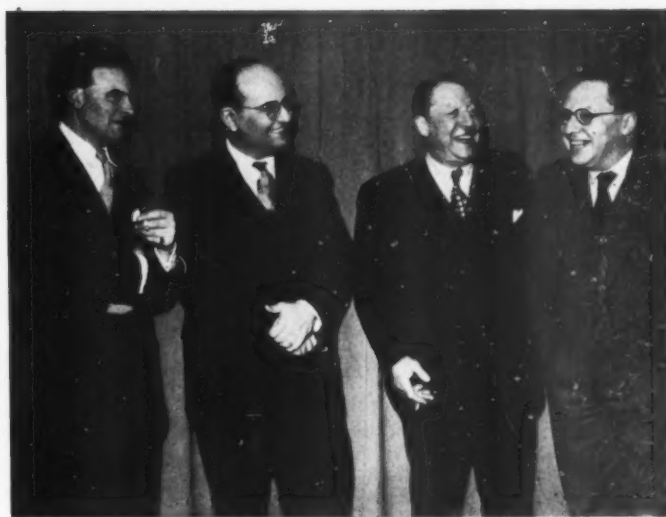
Every composer needs to be commercial nowadays, in the sense that eighteenth-century composers were commercial because they wrote for the available market. It is not a mark of shame to write a piece that is salable. It is better to write a successful ballet or lyric-theatre piece that is heard and enjoyed by thousands than to write a string quartet that is played at a few college festivals of American music or a symphony that is performed by one orchestra and then passed over by all the rest of the conductors because it is no longer a first performance. It is also more profitable; and composers will never enjoy first-class standing with the American public — its assumptions about success being what they are — until they are able to make their living, or most of it, from the music they write.

Festival Committees Discuss Co-operation

THE HAGUE.—Administrative committees for the Edinburgh Festival and the Salzburg Festival accepted a recent invitation from the Holland Festival committee to meet here to discuss plans for co-operation among the three organizations. At the meeting, the Edinburgh committee was represented by Lord Provost Sir Andrew Murray, chairman; Ian Hunter, artistic administrator; and John Reid, administrative director. The Salzburg delegate was Robert Friedinger Pranter, Austrian Minister at The Hague, and the Holland Festival committee was represented by H. J. Reinink, chairman, and Pieter Diamant, secretary.



A jovial sextet seems ready to sing. From the left, Arthur L. Berger, critic on the New York Herald Tribune; Nell Tangeman, mezzo-soprano; Francis Robinson, box-office manager, Metropolitan Opera; Carleton Sprague Smith, chief of the music division of the New York Public Library; Martha Lipton, mezzo-soprano of the Metropolitan; and Fred Johnson, professor at New York University



Press Illustration

Backstage after Andor Fajdes' performance of the Brahms D minor Piano Concerto in Albert Hall, London, with the London Symphony. From the left, George Weldon, conductor of the Birmingham Symphony, who conducted for the pianist; Mr. Fajdes; Harold Holt, concert manager and president of the Federation of Concert Managers; and Edward Lockspeiser, correspondent for Musical America



Ben Greenhaus

Christopher Lynch gives his family a ride, while his wife, Dymna, plays coachman for baby Christopher, Jr., two months old. The riders are Brian and Marese



Ben Greenhaus

Behind the tea table at a Mu Phi Epsilon reception for Frances Yeend in the Town Hall Club—Eleanor Berger, Miss Yeend, Eleanor Knapp, and Gertrude Otto



At a Barcelona dinner for Kirsten Flagstad after she had sung Brunnhilde in Die Walküre are Doris Doree, who sang Sieglinde, and Fritz Horwitz, the impresario



Mildred Dilling, harpist (right), visits Mrs. Peter Hurd, painter, at the Hurd Ranch in New Mexico



Ben Greenhaus

A needlepoint fan is Mary Bothwell, Canadian soprano, who prefers to work while curled on a cushion



Licia Albanese garners the piece de resistance of breakfast, at her summer home on Sea Island, Ga.

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